

free

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your scene

SKETCH

issue 25

MARCH 1998

COVER

covering so. california san jose san francisco new jersey new york sweden australia

the toasters backside
das klown chuck
the pushers b-movie rats
the ducky boys marginal prophets

SOTE 97



CD Release Party #1
featuring:
JEFFRIES FAN CLUB
MY SUPERHERO
THE SIREN SIX!
DEM BROOKLYN BUMS
TREE SPIVEES

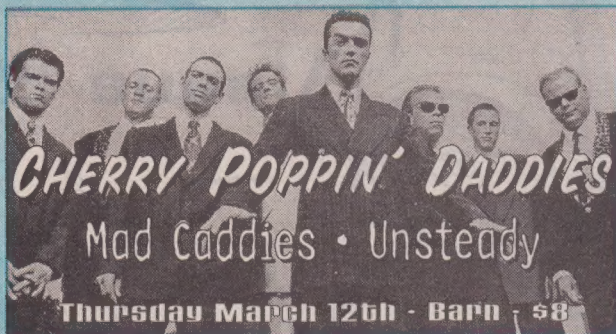
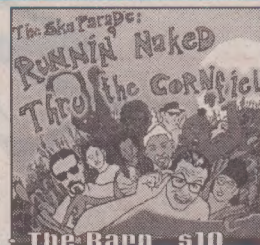
Saturday March 7th - The Barn \$5

CD Release Party #2
featuring:

Fishbone

w/ FREAKDADDY AND MORE!

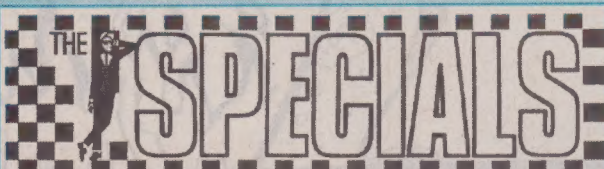
Sunday March 22nd - The Barn \$10



CHERRY POPPIN' DADDIES

Mad Caddies • Unsteady

Thursday March 12th - Barn - \$8



THE SPECIALS

Skiptoath • All Star Picnic

Saturday March 14th - Barn - \$10



THURSDAY
MARCH 19TH
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MXPX

The Hippos • Bracket

FRIDAY
MARCH 20TH
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HUNTINGTON
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Low Pressure • Mr. Firley • Mind Driver
4 Gazm • Bona Fide

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FRI. MAR. 13

hatebreed
BLOODLET
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KANKERSORES * INSURGENCE

SAT. MAR. 14

Snot
zebrahead
cheva * crawl 420
mental mischief * foil

FRI. MAR. 20

SWINGIN' UTTERS
F-
cutout character
haulin' ass

SAT. MAR. 21

MACOLEPTIC
YOUTH
ATOMIC BOMBS

WED. MAR. 25

THE BUSINESS
Dropkick Murphys
NARCOLEPTIC YOUTH
THE RUCKUS

SAT. MAR. 28

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SIREN SIX
SKOIDATS
Inspector 7 BLINDSPOT

SAT. APR. 4

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PLUS SPECIAL GUESTS

SUN. APR. 12

live video shoot
The VANDALS
GUTTERMOUTH

SAT. APR. 18

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CULTURE
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FRI. APR. 24

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SUNDAY, MARCH 15

hatebreed
BLOODLET
TODAY IS THE DAY
I DEFY * HEADSTRONG

SUNDAY, MARCH 22

Dropkick Murphys
ONE MAN ARMY
DRIVEN BY ANGER * KANKERSORES * ANOTHER LOST CAUSE

THE ROXY
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SUN. MAY 17

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ZEKE

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Inspector 7
BLINDSPOT * SIREN SIX

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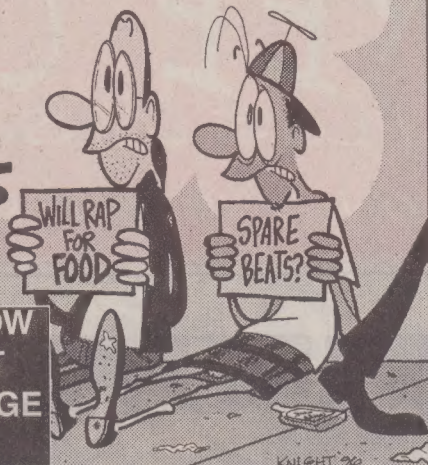
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- 3/16 - San Diego, CA - Velvet - w/ At The Drive-In
- 3/17 - Las Vegas, NV - Wet Stop
- 3/18 - San Francisco, CA - TBA
- 3/19 - Portland, OR - EJ's
- 3/20 - Seattle, WA - Subzero
- 3/21 - Boise, ID - Neurulux

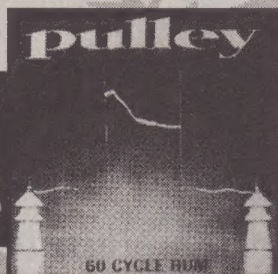
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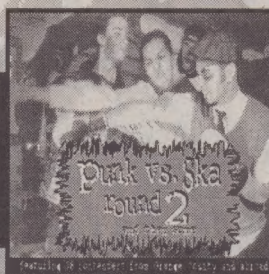
PUNK



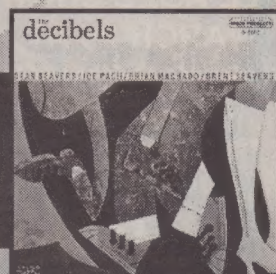
Y MAS BESOS EPITAPH



WELL HEL-LO HONEST DON'S



SCRAMPTOUS SKRATCH-RAY

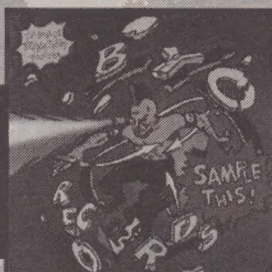


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PUNK



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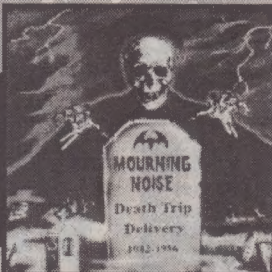


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weds. march 25
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supernovice
the disco porno sound of
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sat. march 14
fearless rec artist

BLOUNT
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unit f
riot gun

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friday march 27

SHAKERS
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skiptooth
no ?'s asked
Fred Wilson F.B.I.

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uglier in person
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spring break showcase
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pyschobilly night**

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sisters grim
betty rage
and special guests

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sat. april 4
**cadillac records
night**

THE LINE
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friday april 10

LIQUOR FISH
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mind driver
kiss the clown
B.H.B

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sat april 11

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union 13
swindel

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april 14th
AFI
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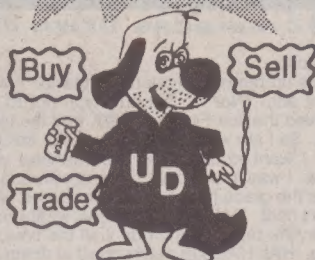


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Dan at SKRATCH thanks all of you who contributed to the "Better late than Never" date contest by sending interesting letters and photos. He selected our winner, Christine Vipenci from Orange County.

A special Upcoming show not to be missed:

Punk vs. ska 2 benefit show - Sat. march 21, 1998 @ the Barn
Nine bands will be playing including: Drain Bramaged, Vitamin-L,
4-gazm, Low Pressure, Mind Driver, Mr. Firley, Cooley's market,
CodeName: Rocky, and Bonafide. The first 400 in attendance get
a free Punk vs. Ska 2 cd (donated from U.S. Media Disc). There
will plenty of free giveaways by Etnies, Capitol Rec., Lucky-13
and many more.

All proceeds go to Rachael Easton, a dear friend of SKRATCH, who
suffered snowboarding injuries.

The editor does not necessarily share the opinions expressed
in this publication. In fact, the editor moved far, far, away
from here and won't be back for a long time. Feel free to con-
tact Dan with any questions, complaints, or concerns.

Send all submissions to: *SKRATCH* 1242 caracas dr. placencia, ca 92870

SOME

SHIT

IN

OUR

MAILBOX

Send your shit to Attn: SKRATCHBOX 1242 Caracas Drive Placentia, Ca 92870

Scott,

As a columnist for Maximum RockNRoll (5 Min. Int.), I wanted to address the letter you printed to MRR in your own magazine. I hope you had the clit - oops, I mean the balls - to actually mail a copy of it to Jenn Angel or Tim Yo at MRR. MRR is a fanzine. It started out as a punk radio show in the early eighties. Then Tim Yo, Ruth Schwartz (you know, of MORDAM Records and Distribution), Jeff Bale, Jello Biafra (you know, of Dead Kennedys) and others helped to put out the first issue of MRR. During my last visit to the maxi-pad, I was able to look at those first issues, which spoke out against the Nazi element in punk rock and contained interviews with bands like MDC, Minor Threat and Articles of Faith. Have you even heard of these bands?

Maximum RockNRoll started as a way punk scenes could communicate with each other, all over the world. Punk, in the beginning, came about as a social reaction to mass culture, as an "alternative" that in theory was supposed to contain revolutionary potential for change. MRR existed when no other such zine existed. MRR has helped keep the punk scene alive. MRR helped start such clubs as 924 Gilman in Berkeley and ABC No Rio in New York. MRR created the DIY touring resource guide, "Book Your Own Fucking Life", that bands like the Voodoo Glow Skulls and Face to Face even used.

MRR helped to define the "Do It Yourself" ethic and has influenced young and old people all over the world to get off their asses and start a band, a zine, a label, something, anything. It also helped make bands like Chumbawamba (who initially started as an anti-corporate, political squatter punk band, comparable to the likes of Crass in its ideology), Green Day, the Offspring, Rancid, etc. The list is endless.

Skratch is a money making magazine. The only purpose it serves is to put money in your pocket and to try to entertain. MRR has been non-profit and all volunteer since the beginning. A fanzine like MRR needs to exist and deserves respect for taking stands that other punk companies are financially afraid to take.

Skratch could disappear tomorrow and be replaced by another newsprint, free magazine and no one would notice. The same cannot be said about MRR. Unfortunately, because Skratch is so superficial it will never have the influence or the rich history that Maximum RockNRoll has. You know, in its own sweet way, Skratch is just a poor imitation of MRR.

Scott, you really should not write about things you clearly know nothing about. I understand, though. I hear it's the new cool thing to be "anti-MRR".

Did MRR give Skratch a bad review in its fanzine reviews? Is that why you're so pissy? Oh well, enough said. You shouldn't waste your time attacking MRR. You should spend more time figuring out how you can make Skratch more creative, original, diverse, and empowering for the people who read it. You could also think up some ways to give something back to the scenes you make your money off of, beside the magazine.

I dare you to print this letter in its entirety.

Your Friend,
Renae Bryant

MRR columnist
On the Rag Zine/Records
P.O. Box 251
Norco, CA 91760-0251

Dear Renae,

Since you dared me, I will print your letter in its entirety. Only because you dared me, though - Renae. But I triple dare you to write back. Yeah, you heard me - I triple dare ya!

I find it rather peculiar that you are writing me a letter in the defense of MRR. Did I attack what MRR is? Did I attack the history and credibility of MRR? Put your whips down and nod your head NO. Uh huh. Thank you. Perhaps you'll read my letter again. I thought I complimented and paid my respects to the mighty MRR. Maybe you didn't get that. Maybe you missed the whole point. My point was MRR's ad policy (not printing ads from major labels or ads with major distributors listed on them). You didn't even respond to that. Who's the one getting all pissy?

Are you bitter because your on the rag zine wasn't so successful, or are you simply taking jabs at someone you truly admire? You just want my brand new cherry red BMW or Dan's brand new midnight black Porsche 911, huh? I remember when we used to chat on the telephone, and I thought you were a really cool chick. Everything was hunky dory. I even booked your band at a club a couple of years back, when "I wasn't giving something to the scene."

P.S. I really appreciate the history lesson. With all the "money I put in my pocket", I'm going to buy you a whole new leather outfit, kay?

Sincerely,
Scott- SKRATCH

Skratch,

What's up braaa!! My name is David. I'm doing a little time at this moment. Soon to get out. (Not too soon for you not to send me your zine.) Hey, braaa!! Just received the last Flipside of '97, and the info on your zine was found by my roaming eyes. So I am writing a letter so I can ask you for a copy of your zine - Skratch #17, v 2. I want to check out the interview with Final Conflict, Lunachicks, Bouncing Souls. I was in a recovery home with one of the members of Final Conflict. I think it was the grace house in Garden Grove. Anyway, old days, but that was when punk wasn't cool. HA! HA!! You know what I mean? When I got busted, my skateboard was in the trunk. Can't ride it all the time, especially when you're on your way to a crime. HA! HA!! I'm getting tired of doing time. Hopefully, I've changed. I liked that Circle Jerks song, "Live Fast, Die Young". When I was 16, I had a shirt that said "live fast, die young" on it. But I'm glad I didn't die young - happy to be alive. Anyways, braaa!! I would send you some stamps, but had to burn this one. I hope you can help me stay in touch with the scene and what is going on in O.C. Do you ever go to the Doll Hut in Anaheim? I was there about three days before I got busted. Saw Fag Rabbit. They were a good band with all the old P.R. Attitude. Marvin, the singer, reminded me of Darby. I lived with them in '86 in Anaheim, so if you happen to know them, say hello for me. Anyways, if you can please send me a zine.

Stay Strong,
David

Hey Skratch!

In issue #23, you printed a letter to the readers saying to write more than just about the scene. So here is my suggestion. You should have an art contest like every month or so. Then print the submissions in Skratch and reward the winners with shirts, stuff, things, this, that or the other. Or better yet, tickets to a show!! Thanks for reading my letter!

A Music Fan!!
Efrén

P.S. Two words to live on - No Doubt!!!

Efrén,

I like your suggestions. We have thought about holding such contests in the past and we will soon have one. I hope your an artist yourself!! If you are any other readers have suggestions, send them our way.

Thanks for thinking about us,
Scott, SKRATCH

Dear Skratch,

I usually don't write letters to any mag that I read, but after reading a review of your newest issue on the free show promoting the "Punk vs. Ska, Round Two" behind the Pyro store, I almost puked. First of all, it was very cold, and it wasn't a good night to be outside in the first place; that I could agree on, but the rest of the review was total bullshit. I don't know who the hell this Joe Licavoli is, but he's a total moron who wouldn't know decent music if it bit him in the ass! I went to the show to see Low Pressure (one of the only decent bands in an area saturated with cookie-cutter ska bands) and it started late, but the first band that played, Code Name: Rocky, was a real surprise. I thought they were a great sounding band that didn't sound like anything from around here. Joe was a fucking idiot saying that their music was "cheesy and repetitive". They totally rocked, and I thought they were the best band that played. Channel Six was really sloppy, and talk about repetitive - if you've heard one Pharmaceutical song, you've heard them all. It sounds to me Joe, that if it doesn't sound like the Realbigpharmaceuticalhippopfancub, you don't like it, and that's a damn shame. Because Code Name: Rocky is a breath of fresh music in a ska scene where everyone really does sound the same.

P.S. The reason, Joe, why LP didn't play wasn't because CN:R played, you schmuck. So, before you go assuming things and writing about it, ask the bands what the hell is going on.

JJ, Brea, CA

Dear J.J.,

I am going to address your comments on behalf of Joe. I'm sure he will respond as well next issue. You wouldn't happen to be in CN:R would you? They've only been around a short time (they've played 3 shows to date and you know their band abbreviation? I'm very suspicious, but that's okay. Are you sure you didn't use an alias name to fool us? Oh, for crying out loud!

Let's just say you are JJ from Brea, a loyal fan of Code Name Rocky. Kay, now why is Joe an "idiot" for liking the other bands on the bill and how is it your words are God? You know what you need is a nice tender piece of fried chicken. Hell, a whole bucket of breasts and thighs will do. Throw in a tall cool beverage and you're set. Chill homey.

-See ya,
Scott-SKRATCH

Hey Skratch,

What's up? Just reading your mail, I have something I would like to say about this horrible, disgusting word "sellout" used by ignorant MTV punx (that's such an oxymoron) everywhere! Most people, kids, fans probably have no concept of how much work, hard work, goes into touring, being a band, advertising your music, getting and paying for CDs to sell on tour and getting merchandises and catalogs of your music out to your fans and to people who haven't had exposure to your music, all at an

letters

underground level, without getting the hype of being a mainstream "sellout" band. In my opinion, my definition of a sellout is someone who sells their style of music to a label offering a lot of money in turn changing their style of music to become more appealing to the label and the "mainstream". That, to me, is a definition of sellout. But a band as a unit of artists needs to make money on selling their art. So why would the artist take the least amount of money offered for his or her work? That's like saying it's worthless! The kids who call a band a sellout are the same kids who got into punk because they saw Green Day on MTV. So I'm really sorry when I go to a show and hear some mindless fuck, whose parents drive BMWs and Audis talk about your selling out for money when their parents are supporting them or they live off their fucking trust funds! Working for a label, I see the other side and see how much hard work goes into being a band and getting your music out to people, and I'm not saying I agree that punk would be exploited by commercial radio or MTV the way major label bands are. But to be honest, if MTV was playing music videos, and they were independent label videos, I would absolutely watch it. There's nothing but crap on that channel, if there were videos I wanted to see, I'd watch it. That is all I have to say.

Tommie Ann Head Ache
Go kart Records!!!

P.S. I love this zine. Kiss up. blah, blah, blah!!!

Tommie,
I agree with your definition of sell-out. If MTV played independent bands wouldn't it still be un-punk to view it because of the "wannabee" type backlash or "trying to be cool" label people would put on MTV. The point I'm trying to make is some would say MTV is just trying to cash in. See, you can't be a true punk if you want money or make money, right? It's a whole fucked up mess. All these labels we put on each other. Why can't we all just get along and eat chicken in harmony. Then, the light will shine down on us from God and we will be saved.

Sincerely,
Scott-SKRATCH

Dear Skcratch,

Yeah, I am the roomie that found that ad in the Flipside that Dave mentioned, and I felt I had to put my two cents in. I got this zine from your sworn enemy over at this zine called Weakness in Fullerton, and he was talking some shit, so I thought I would try (like Dave did) to get a hold of your zine to see what this fucker was complaining about. Anyways, yeah, some of us skins (me) and punx (Dave) are stuck doing time, but we haven't lost touch with our scene, and that's where you can help. Thanks for all. Hope to hear from you soon.

-Juan

Dear Skcratch,

You gotta help me. I've been frantically searching for an album. It's by DKO (Don Knott's Overdrive) and I think it's called "Juggernaut". It's almost impossible to find anything by or about these guys. All I know is that they're an L.A. band. I first heard them on the "We Are Not Devo" tribute album, with their cover of "Snowball". I've seen them on one other punk compilation doing a cover of "Relax" by Frankie Goes to Hollywood. Anything you can tell me about these guys would be appreciated. Please reply to Todd Brei, 130 Avenida Pelayo, San Clemente, CA 92672. Thanks.

Dear Todd,

Yeah, we actually know the answer. Don Knott's Overdrive is a band with a new release on this label called Cenipede Records- the same label who released that "We Are Not Devo" tribute album. Check it out bro- I'm sure it rocks!

-Take Care,
Scott-SKRATCH

To the Freaks of Skcratch,

Well hello there! How the hell are ya? How's about we skip to the chase. This is the straight King of Tattooing (fer the West Coast) Mr. Punk Rock Freak boy extraordinaire.

The situation is I have not received one issue of your zine. Check it out. I want them all, especially #16, but don't get any misdirection, because I want them all. What does a punk in the pen gotta do? I hear that after issue #16, you want \$2.95 an issue - no longer free! Hey, what up!? I leave this pit and take my ass back to Anaheim in October. How's about free tattoos fer all yer staff for a lifetime subscription??? How's about I put down some artwork on paper for your zine in trade for your zine?

And how's about when I do the artwork for your zine, you print this fool's name and address for the single girlies out there to hook up with this 24-year-old punk fool that's been down for three years! Can't hurt to give it a shot - I've been down too damn long. Straight in need of some down ass girlie to tie this fool up! That's a project and a half!

Anyhow, thanx...

Respectfully,
Aaron "Bandit"
Gingra

Aaron Gingras H-46169
35100 San Francisco Canyon Rd.
Saugus, CA 91350

Dear Skcratch,

Greeting to all in the free world! Check it out to all you '90s punks 'n' skins. NoFX

and other such bands are ruining our scene. Look back to our roots, not these sell-outs trying to degrade our lives. Either you live it and understand what we really are, or go grow your hair and wear your suicidal shirts and think you know what it's all about - posers!

Man, here I sit in prison once again, surrounded by drunk drivers and jaywalkers, with nothing to look at but gang writing on my cell walls. Can you hook up an old skin with deep punk rock roots and shoot me a couple of issues? I need something to bring the scene to me, and your mag is small, but I like it.

Well, I'm gone with a few words. Don't come; it's not what it used to be! Fuck this place, fuck their so-called system and fuck Authority. Skinhead out - oil

Crackers/Peni

P.S. And fuck you! Robert Caron, H-97409 W.S.P., B-6-A 226, P.O. Box 5500, Wasco, CA 93280.

Dear Aaron,

You finally got what you wanted. Me to re-review the CD you tried to play drums on.

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Boy this Ed. is really good except for one thing, the drummer plays like two old people fucking. This guy has the rhythm of a deaf guy. Buy the CD for the lyrics and guitars solos, but definitely not for the drum playing or there for a lack of. Everything about this CD rules, it's got to be the best CD in the last 5 years, except that the drummer must have shit stuffed in his ears because it really takes from the music. Learn to play drums and stop crying like a little bitch, you fucken pussy.
-Psst Chris

(Editor's note-SKRATCH does not condone such negativity. Apologies to Aaron. Psst Chris is a very jaded, angry pessimist. I think he's being alittle hard on you.)

Hey Dave,

I like the way you wrote your letter in such an orderly fashion, you know. Counting the pages. Putting the issue number. Anyway, yes, I have heard their song "White Minority". But how does it make them racist? You could've at least pointed something out. Write back with your answer.

-Danny Acuna

Skcratch,

Why don't raisins taste like grapes? I read it in the comics, and I don't understand it. I entered your Valentine's contest. I think multiple letters are a sign of psychosis. Did you know that a Cardinal's outfit costs \$850? That's a lot of money. Hey, you guys are punk rock; what can I do to be less lame? Please don't make fun of my letter too bad if it's printed, I'll cry.

I love you all!

Danielle Wegelin, queen of geeks

P.S. If any of you watch Huntington Street TV on channel 16, my little brother is Jack Sniff, from "the three guys from Choad Road"?!

P.P.S. Land Mines rock! Princess Diana was dumb.

Danielle,

You are one cooky individual. Sorry you were not picked as the winner for the date contest. I would have picked you! Don't worry though, I think Dan's homosexual anyway.

Peace,
Scott-SKRATCH

Skcratch,

After reading so many different letters from an enormous amount of different people, I felt I had to write and get my standpoint out there. This letter isn't going to rant about how I'm mad because one letter I read named a band I didn't think was punk. It's pretty pathetic to devote so much effort to talking shit about some other person, just because their opinion is different. Bottom line is no matter what anybody says punk is, other people are going to disagree.

This is because lately there's been too much emphasis on the music. I'm not saying punk music isn't cool, far from it, I'm saying it's much more than that. It's a way of thinking and questioning everything. Do you trust your government? If so, why have sex scandals plagued our government's history? Franklin D Roosevelt fucked around with his secretary, and Eleanor knew about it. And why not? You could have led Eleanor out of a stable with a carrot. Besides her not being partially beautiful, she had a voice that made dogs howl. The dead Kennedy himself: John F. - he banged a plethora of girls, including Marilyn Monroe. And now Clinton? Hey, this is nothing new. Now, he's about to place his jittery finger on the button, all he needs is an excuse. NOTHING good ever comes out of a war. Who really benefits? Maybe your brother will come back with an arm and a leg missing. Maybe he won't come back at all. What are you fighting for? I'll tell you one thing: it's nothing tangible. Democracy? You show me what that is. Freedom? Who's free? Certainly not me. Honor? You come back from a war, and we'll see how much they honor you. Ask a Vietnam vet how much their government honored them or their families. They came out with those silly yellow ribbons and "Desert Storm" baseball cards. What's next? Private Ken and Sexually Harassed Private Barbie? This governments runs our country. We can blame Sudan for housing the missiles and Russia for selling weapons to Iraq. But, most of all, we must blame our government, Ollie North, and Reagan for doing the same stupid thing Russia did. This is government logic.

On a lighter note, another thing I'd like to bring up is religion. For me, it makes no sense to believe in any religion, especially Christianity. For starters, when Genesis wrote the bible, no one ever knew the world was round. How come the bible gives

letters

absolutely no mention of all the fossils found dated back millions of years ago? If God didn't want man to sin, why did he put the tree of knowledge of good and evil in Eden in the first place? Sounds to me like your all-loving God set man up for failure. Eve fucked up and ate the apple because God only told Adam not to eat it. Noah's Ark: let's get serious - two of every animal? Noah didn't realize there are 80,000 kinds of snail, all scattered all over the world. Throughout history, we can track how many wars were fought because of religion. Karl Marx said religion is the opiate of the people. If you accept religion in your life, you not only give up on the mystery of life, but you have also given up free thinking, since you willfully accepted some preacher's interpretation of how we got here and where we're going. Nobody can truthfully say what's going to happen to them after they die. What are angels? Are they male or female? Neither? Do they have sex? If God really wanted to tell man something, why doesn't he come down and say it himself? Look what religion has become: fat, rich manipulators who spend way too much money on clothes and hairspray, asking for money "in the name of the Lord". They prey on gun-wielding NRA fanatics and right-winged Born Again KKK members and bleed them dry.

Well, that about covers it. All I'm saying is all you little punkers out there are wasting your time trying to prove how punk you are by merely shit-talking and band name-dropping. Think about the shit people are trying to shove down your esophagus and reject it. Thank you!

Beau Dowling


P.S. I'm glad to see Skrtch isn't another one of those kiss ass magazines that gives a good review to every single band and album.

Dear Beau,
Word.

Scott, SKRATCH

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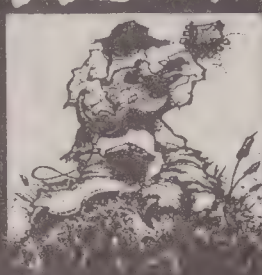
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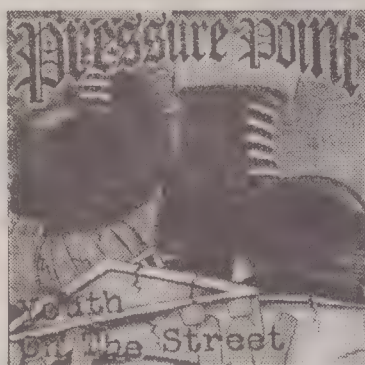
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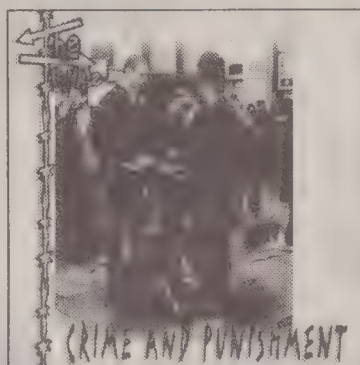
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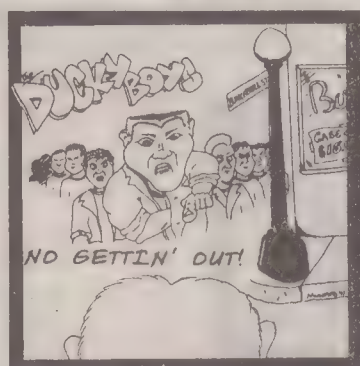
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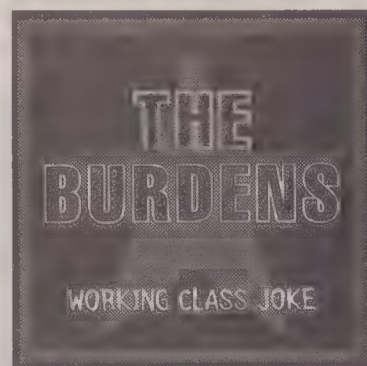
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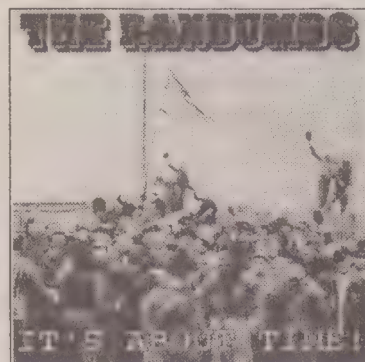
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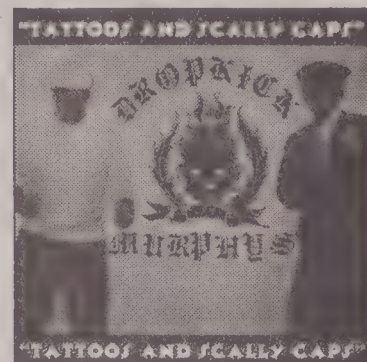
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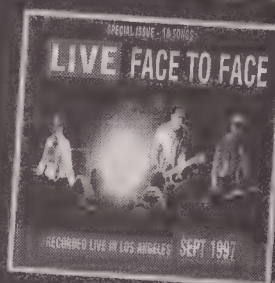


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WEASEL TIME

BY MEL TORMENT

"who do you support"

Mid winter and suddenly a break in the El Nino deluge. With temperatures now approaching springtime it's making me think of springtime and spring break. Not that trivialized tired MTV version of spring break, but just cutting loose. In my college days, spring break was an excuse to do a roadtrip where we would do too much speed and drink ourselves to reach new lows. Has anything changed?

MTV is virtually unwatchable as it is, but the splen they've been setting up and trying to sell you as you is pretty insulting. And you know they and their corporate advertisers are banking on you to watch and imitate.

A lot of things media wise have become pretty insulting lately. No, not have become, have always been insulting. Like the inundation of beer commercials aimed at younger generations. As if we need to be told what to drink, or how much. Hey, most American students already know what "higher education" really means.

To advance in Corporate America today you should have at least spent time in a lily white, socially acceptable Fraternity learning how to down too many Gin Tonics and still hold a semi-coherent conversation with your new pal, the monied, cooperate honcho's son who may hold the key to future networking. Oh yea, and how to bed the society sorority chick on the weekend while getting away with the date rape of some other luckless throwaway on the week day. While some of the advertising is at least entertaining (its time to drink macro brew), most is the same old ignorable wack. But like all the tobacco and fashion companies, the big brewmeisters are depending on you to fill their coffers. They depend on you to be trendy; they are the trend mongers paid to take your style and resell it. How important is it to know who's really selling these products and who you want to support?

I recently read an interesting column in Recalcitrant, a pretty solid fanzine, by someone who calls herself the Magnificent Bitch. It was entitled, "Would You Like Some Fascism With Your Coffee?" Without trivializing the article, it basically dealt with the encroachment of corporate coffeehouses, specifically Starbucks, and how the mom and pop houses are being mowed under. She indicated that she would defer her business to her friend's coffeehouse, and intimated that any thinking punk would do the same.

Now I frequent Starbucks now and again. After all, I'm still basically a junkie, my drug of choice just happens to be caffeine. At first I resented the attack on my source, but it made me think. Who do we support and do we think about it enough? Maybe we should. I do think you could do a lot worse than buying joe at Starbucks as they support human rights and a lot of noteworthy causes, one of which happens to be literacy programs for several Central American nations.

I also drink at Dietrichs, Rock n Java, Koo's and Del Taco if I'm really desperate. But I won't buy gas if I can help it, at Unocal because of their overt support for the tyrants in Burma. Why? Because there's a verifiable case of how cooperate dollars support a fascist government using slave labor to build corporate gas pipelines. Not that where I buy gas or that I buy gas at all makes a difference, but you know what? I've got choices, so I'm going to make them.

Should I watch MTV? What is there to watch? When did I last see a band of note that hadn't already sold 100,000 corporate copies? Should I shop at Blockbuster or the Wherehouse? When was the last time they let me throw down flyers or drop free copies of Skratz? Do they carry local bands tapes like Tower Alternative? Do they have the selection of Greene Records or are they long time supporters of the scene like Bionic, Zed's, Black Hole, Vinyl Solution or so many more?

It's by making choices like these that I can make a difference, and I don't fucking care how insignificant that difference is. It's about knowing who we are and why we do what we do. That's what empowers the scene and creates individuality. And don't think the trend mongers aren't watching. They got a t.v. eye on you.

A Day of Remembrance "I Hate Death"

by Fank Cardoza

For all you people who don't like personal columns (or whatever this is), then skip this article. This is no bullshit, no arrogant phrases and no ranting. Oh, maybe just a little ranting. This is something that I need to release a little. A little emo (that's one for Scott).

On February 22, 1990, my best friend was killed by a drunk driver. He left with just minor scrapes and bruises. It's hard to exactly explain the feelings I have felt since then, but that day will always be a fresh imprint in my head. The sad thing is that I was doped up on that day.

Cherry Lynn Deschanel was a friend I never thought could exist, but it wasn't until she left that I realized what I'd had. Nowadays I realize that she was someone who wouldn't judge or stab me in the back. She helped me chase the dragon away (although it came back after she left, but that's a different story). She may have been the proverbial one for me, but my countless attempts to join her have failed.

Flash to the present, and I find myself at a crossroads where I could use her help in figuring out what the fuck is going on with my life. I am loosely holding on to a job; money-wise, the more I make, the more I owe. The great northwest is yelling at me to quit fucking around and move. Where to turn, what to do, where to go? I just need a break from this southern California hellhole. No smog, no feeling of hopelessness.

Back to the subject. I'm not sure if anyone even understands what it's like any more. I mean it seems like people are more concerned about what you dress like or what bands you like. Does anyone just carry on a conversation with, about, the moments that make people what they are? Every February 22, I'm reminded that most of the people that I've met since then don't fuckin' care about anyone but themselves (all for one and all for themselves). You know, sometimes it seems punk music separates more than it brings together - hc/emo/sXe/crust/ska-punk/NYhc/old school/pop punk/power pop/hc emo/etc. So many labels, so many divisions, so much separation.

Oh, what the fuck am I whining about. I have a couple of decent friends, but none like I had. So just go on with your business, people. It's all more important than me and my thoughts. Have a great life. Oh well, whatever, never mind.

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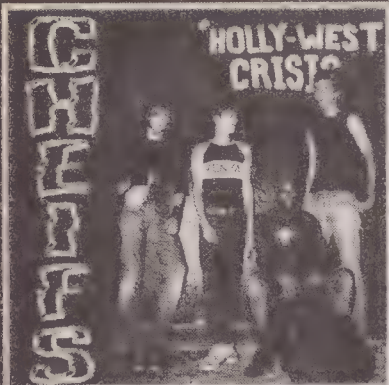
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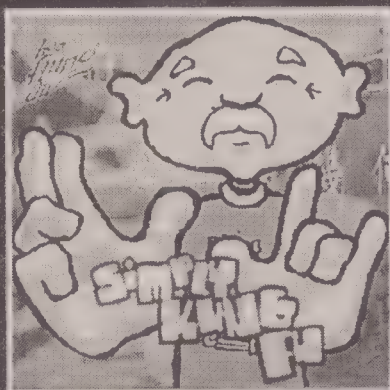


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ICE CREAM

fiction submission by lost fer wurdz

Feb. 10, 1996

I like driving my ice cream truck. My favorite part is the music I play. It makes my job a bundle of joy. Driving down James Street is the most fun, though. That's where a lot of kids come to wait for me. And why shouldn't they? I'm Terry, Ice Cream Heaven at your service. I got it all - "Rainbow rockets, upside down nutty bars, hot fudge sundaes, cherry pops. Yep, whatever you kids want, I got it. Because I'm Terry Ice Cream Heaven ready to serve ya."

June 7, 1997

Today's a nice day to sell lots of sweets to the sweeties. REAL hot day, actually. James Street was a great stop, as usual. "Hello little fella. Watcha want from good ole Terry?"

"Can I have an Astro-pop?" He sings like an angel.

"Sure can little guy." My golly, he's a cute kid, I think, as I watch his amusement as he opens his astro-pop. Tears the damn thing open one-handed. Wow! Delightfully, he grasps onto the long stick and lightly licks the sweet flavored iceberg. Now, a second thorough thrust of his tongue and he sucks the sugary sucrose like a saint.

"Excuse me, can I get a sundae? I'm next in line, aren't I?"

He concentrates on his pop, gliding and licking.

"I said, can I have a . . ."

I touch his forehead, wiping my fingers onto his short blonde bangs. "You're a real cutie, aren't ya?" And look at those freckles.

"I want a sundae, lady!"

"Wait your turn!" I scream. Little Bastard!

The girl drops her nickels and runs back to the apartments.

"So, where's your mommy?"

Interrupting his task, he mumbles, "inside."

"You wanna ride in the truck? We'll go down the street and . . ."

"No, my mom says never . . ."

"Oh, come on. Do I look like a stranger to you?"

"Well, uh, she told me.

"Nonsense! Get in. Now!"

Joey dropped his dessert. I call him Joey, because he reminds me of a nice little Joey. A good boy, Joey is.

"My name's not Joey." He struggled. We needed to make a stop at this vacant lot.

"Where are we?" he cried.

"It will be okay, Joey." I think Joey likes me. Panicky, maybe, but that's okay. In fact, I like a little panic. Joey really likes me.

I returned him to his neighborhood when it was time. I musn't worry his mother. It's starting to get dark. I wouldn't want her to worry.

Jan. 27, 1998

Lisa's snores roar from the lower bunk as I like here awake. It's 4 a.m., and all I can think about is the three more years I have to serve. Then, I'll be out again. I miss my ice cream truck and all the little children. There's no kids in here. The kids loved me. All of them. They miss me.

Soon, I'll be back.

Heaven Ice Cream. I got Rainbow rockets, upside down nutty bars...



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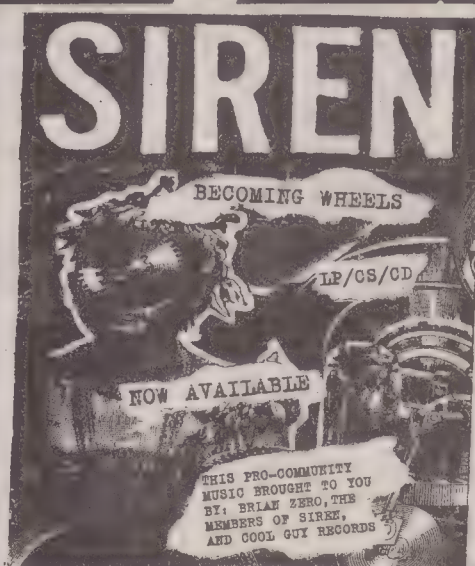
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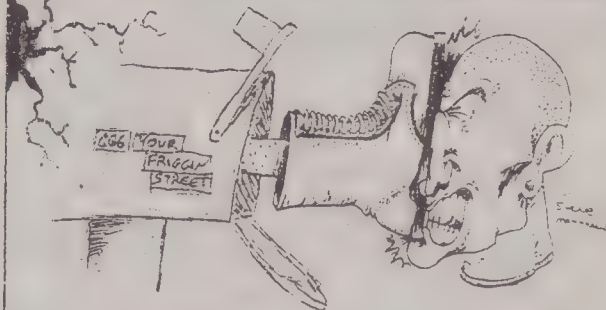
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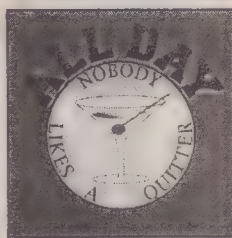
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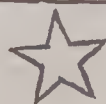
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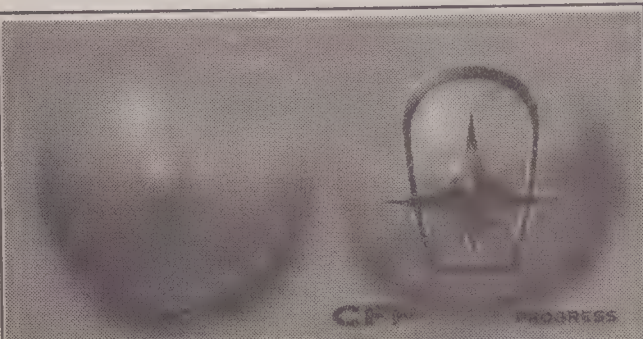
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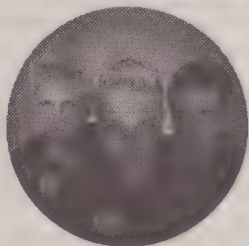
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questions compiled by SKRATCH
(all answers by Uncle Buck)

CAN YOU EXPLAIN WHAT HAPPENED WITH A PARTICULAR BIG LABEL OR LABELS WHO TRIED/OFFERED TO BUY OUT THE MOON SKA LABEL?

Moon has talked to a lot of majors (Virgin, Atlantic, Polygram) all of whom want to "get a piece of the action". Despite what many people persist in believing, Moon does not belong to Mercury, nor will I ever sell it out to a bunch of lawyers and accountants who don't give a damn about the music and fail to understand that we're not luck-driven but are here to serve the hardcore ska scene, which has helped get us where we are. We are still one hundred per cent indie.

WHAT ARE SOME OF THE WORST MISTAKES THE TOASTERS HAVE MADE?

One of the worst mistakes was signing the band's first two releases, "Skaboom" and "Thrill Me Up" (1987 and 1988) to Celluloid, who completely ripped us off. To this day, the band has not made a penny. That caused the 1987 band to break up, and it took years to recover and get back to where we were. Most of the other mistakes generally concern listening to people in the music business when we should

have just followed our gut instincts.

WHAT EVENTS/OCCURENCES HAVE CAUSED SOME OF THE BIGGEST SMILEY FACES AND FROWNS WHILE RUNNING THE RECORD LABEL?

Smiley faces are just the pleasure of reaching over one hundred releases against all the odds (or frowns). Distributor failure has been our biggest problem. In 1989, Rough Trade's failure took almost all of our operating capital. Other distributors who ripped us off include Systematic, CD Presents, Buried Treasure, Greenworld, New World and now, Cargo Canada. It's amazing that we've got where we are at all. Another big frown is all the bands who forgot where they came from. We're starting to see ska stars now instead of rock stars.

THIS ALBUM SEEMS TO GLEAM WITH SARCASM AND SKEPTICISM- WAS THAT THE PURPOSE? ARE YOU GUYS GETTING A BIT JADED AND WHY?

DLTBGYD is an affirmation that the Toasters are sticking to the old school. There is a lot of major label bullshit flying around, as well as a lot of new kids in the scene who talk a lot of crap about things about which they have little knowledge. This album is a kick back against all those things I find unacceptable about current attempts to commercialize (and dilute) this music. The Toasters will still be playing this music in ten years. Where will everybody else be?

ON A PERSONAL LEVEL, WHAT BRINGS YOU HAPPINESS?

My five-year-old son, Graham. Nothing else really matters, although I still enjoy being out on the road playing music.

IN YOUR LONG-LASTING CAREER OF INTERACTION WITH THE MUSIC INDUSTRY, WHO ARE THE BIGGEST SELL-OUTS OR HYPOCRITES YOU'VE COME ACROSS?

The Pietasters.

IN THE SELF-TITLED TRACK YOU SING "I'M LIVING IN A WORLD WHERE I DON'T REALLY FIT...I'M GONNA GET MY GUN, GET PREPARED, I'M NOT IMPRESSED AND I DON'T REALLY CARE" -IS

THIS AN EXAMPLE OF THOUGHTS WE SOMETIMES FANTASIZE IN OUR LITTLE HEADS WHEN THERE SEEMS LIKE THERE'S NO BETTER SOLUTION?

It's like that line in the Clash tune "Guns of Brixton" – when they knock on your door, how're you gonna come? With your hands on your head or on the trigger of your gun? Besides, the Toasters have never been a trad ska band. We've just played ska music as we hear it.

AND THEN, ALSO IN THE SONG "DEVIL AND A .45" THE LYRICS READ "SINCE I WAS TWO YEARS OLD I WAS LEARNING T SURVIVE, KEEP ON THE RIGHT OF A .45." CAN YOU DESCRIBE YOUR MESSAGE HERE? DID YOU HAVE A ROUGH CHILDHOOD OR LIVE IN A BAD PART OF TOWN?

When I was two years old, I sailed out to Cypress on a troopship full Scottish fusiliers (a Highland regiment). They took target practice off the stern of the ship. At that time, my father was in an anti-terrorist unit of the British army fighting Greek terrorists. He'd come home every day with a .45 cal Webley service revolver and a Sterling sub-machine gun. For a hardcore guy, he's actually pretty well adjusted. As a boy, I got used to a lot of shooting.

WHAT DO YOU LISTEN TO WHEN YOUR IN A BAD MOOD?
I don't listen to anything.

WHAT INFLUENCES YOUR SONGWRITING?

Influences are mostly bad experiences. I find it hard to write about happy stuff, as it's hard to be sarcastic about having a good time.

ON A PERSONAL LEVEL, WHO IS THE BIGGEST INFLUENCE OR MOST ADMIRABLE PERSON TO YOU?

Big influence on me is Joe Jackson.

FAVORITE HOBBIES?

Reading history books.

I REALIZE YOU'VE BEEN ASKED THIS FAR TOO MUCH, BUT PLEASE EXPLAIN THE WHOLE MOON SKA/ TOASTERS THING? ARE YOU HAPPY WITH YOUR LABEL AND WHAT IT HAS ACCOMPLISHED?

Moon is a label that has stuck by the Toasters, so now the Toasters are gonna stick by Moon. We've been offered a lot of money to go somewhere else. But ska music, for me at least, is not all about money. It's about keeping the faith. Unfortunately, that's not a sentiment shared by many of today's bands, who obviously see ska music as just a way of getting over.

WITH 3RD WAVE SKA BECOMING MORE COMMERCIAL RECENTLY, HOW DO YOU FEEL THIS HAS AFFECTED TRADITIONAL SKA AND THE TOASTERS?

It's actually got us a lot of press attention, so I'm not complaining.

I UNDERSTAND THERE IS A TOASTERS PEPSI COMMERCIAL. CAN YOU TELL ME ABOUT THAT. WHEN DOES IT AIR? ARE YOU PLAYING LIVE IN THE COMMERCIAL, WHAT SONG, AND HOW'S YOUR KNACK FOR LIP-SYNCING?

Coca Cola, actually. It aired through Christmas for about a month on audio only (so no lip synching). They asked us to write a tune, so we did. Good job. I actually like to drink the stuff.

THE CD ARTWORK SHOWS AN OLD-SCHOOL TOUGH-LOOKING SKA KID IN A WIFEBEATER WITH HIS MUSCULAR RIGHT ARM INKED WITH A TOASTERS TATTOO- IS THIS A NEW TYPE OF ICON/IMAGE FOR SKA YOU ARE CREATING OR TRYING TO START? POSSIBLY, A NEW GENERATION FOR SKA- OR AM I GOING TOO FAR WITH THIS (DAMN JOURNALISTS!)?

No, it's just a rework of the Baldy Rude Boy Dub 56. Besides, that's an old school skinhead look from way back. Kids can decide fer 'emselves what fashion statement they want to espouse. Yeah, I got a tattoo, so what!

WHAT INITIALLY GOT YOU INTO SKA?

I bought "My Boy Lollipop" by Millie Small in 1964 when I got back to Britain from Africa. I've been listening to ska ever since.

WHAT IS THE HARDEST THING YOU EVER ACCOMPLISHED IN YOUR LIFE?

The hardest thing I accomplished in my life was convincing my mother that I have "a real job".

ARE YOU EXCITED ABOUT YOUR UPCOMING TOUR TO BRAZIL? PLAYED THERE BEFORE? ANY INTERESTING STORIES TO TELL?

Yeah. The only thing is, they're so disorganized I don't know when it's gonna happen. The press is great, my Portuguese sucks. Look out, Rio, here I come!! First time in; I'll tell you when I get back.

HOW HAVE YOU SURVIVED AS A BAND PLAYING FOR FIFTEEN YEARS? THAT'S QUITE AN ACCOMPLISHMENT!

Thick skin and fanaticism. DLTBGYD.

ARE THERE ANY PUNK OR HARDCORE BANDS YOU ENJOY SEEING LIVE OR ENJOY LISTENING TO?

I saw the Clash, the Damned and the Sex Pistols all on the same bill at Leeds Poly in 1978. After that, nothing seems to matter. I like Rancid a lot, though.

TELL US 5 SHOCKING THINGS ABOUT THE TOASTERS THAT NO ONE SEEMS TO KNOW IN THE MUSIC WORLD. COME ON, YOU CAN DO IT!

Sorry, no can do. This ain't a kiss and tell.

WHERE DO YOU GUYS LIKE TO HANG-OUT IN NYC?

Royal Indian Café.

ANY AWESOME SKA BANDS FROM NEW YORK YOU WANT TO PLUG?

Edna's Goldfish. One Groovy Coconut.

HOW DO YOU FEEL ABOUT THE RECENT SUCCESS OF THE MM BOSSTONES AND NO DOUBT?

Good luck to 'em. They've worked hard to get where they are and don't deserve all the crap that people want to talk about them now. They've helped raise the public consciousness to ska. So I wish 'em a lot of luck. They've earned their money, so people should leave 'em alone. Nuff said. Lotsa love.

WHEN THE DAY COMES AND THE TOASTERS PUT THE BAND TO REST, HOW DO YOU WANT TO BE REMEMBERED?

I don't care.



Not too long ago I went and had a little chat with the boys from Backside. Much to my surprise I found them all sitting around the television watching Dawsons Creek. What's that you say?



Justin- I don't know...gettin wasted...
 Matt- No stupid answers Justin!
 Albert- We're all gonna be dead cause of the millennium.
 Matt- I'm gonna graduate college, marry a beautiful girl and have a Mercedes.

BACKSIDE

by TY Robinson

BACKSIDE

Dawsons Creek? The guys in the loudest fastest rock n roll band around are...sensitive? Well, maybe not but they know good TV when they see it. Lets see what else they know.....

Skratch- Ty Robinson
 Steve Harris- Vocals
 Albert Lemus- Guitar
 Justin Fraker- Bass
 Matt Ranney- Drums

Skratch- What was your inspiration to start a band?

Albert- We had nothing else to do. I quit college after like three weeks. I quit racquetball, and I quit English the first day, so I had to do something.

Skratch- How do you guys like running your own label?

Justin- It's totally cool.

Steve- It's cool for any band that's just starting off, you don't have to wait for someone else to put your music out. We'd like to put out some other bands, right now were kind of looking for other stuff.

Skratch- have you guys had any interest from major labels, or any other bigger labels?

Steve- Recently we've been talking to a few people, but it's all kind of up in the air right now.

Skratch- Where have you guys been on tour?

Group- We don't tour.

Steve- We've been up north.

Skratch- Do you have any plans to go out around the country?

Steve- Yeah, hopefully we'll go out soon, but in our position as a band it's hard cause we all have to work. It's a really hard thing to just quit your job and leave for a while, then come back with no money.

Skratch- Do you have any good stories from the tours you've been on? Has any-

"We don't wear Black Flies or all the mumbo jumbo shit, or fuckin Volcom crap. Girls like that kind of shit. We're not bros."



body gotten naked or been thrown in jail?

Although there was no specific answer to this question, it was alluded to that one of the guys in the band may or may not have an inflatable girlfriend. Dawsons Creek came back on at this point so we took a little break.

The fun continued during a commercial.....

Skratch- What was your best show ever?
 Matt- I like the free shows.

Albert- I like all of them. I think they're all good.

Justin- The best show was this free one we did in Clairmont, at this park. It was like a youth activity center.

Skratch- How about some bad ones, what kind of stuff happened?

Albert- Nobody showed up.

Justin- Yeah if no one is there or.....

Steve- We haven't had real bad experiences.

Skratch- What are your goals for the band? And your life after Backside?

Skratch- within all your songs there seems to be some type of message, are there any specific causes that you guys are into that you'd like to mention?

Justin- Just being individuals I guess.

Steve- Yeah, just be who you wanna be and as long as your not hurting anybody it's okay.

Skratch- Can you name all five New Kids on the Block?

Steve- Yeah, of course...

Albert- Donnie, Jonny, Jordan, Joey...Buttafucko!

Justin- Buttafucko?

Albert- Buttafucuo, Donnie...uh.....Marky Mark! That's his brother huh?

Skratch- Did we get a Danny?

Albert- Danny!

Matt- Damn, I didn't even know those fucko's.

Skratch- Do you guys believe in god?

Albert- Yeah, I do.

Justin- My Dad's a pasture.

Albert- What the hell does that mean?

Matt- What does that have to do with your Dad being a pasture?

Justin- He asked me if I believe in God! It's instilled in me, I don't practice it or nothing, I just drink brewski.

Matt- I believe that there's a possibility that there's a God.

Skratch- What's your biggest fear?

Albert- AIDS! No, I don't know.....

Matt- Being raped, that's my biggest fear...(Everyone laughs)

Matt- Honestly.

Albert- One of my biggest fears is getting caught masturbating.

Matt- That's not your worst fear you do it in front of people.....You caught me!

Albert- But like your Mom or something, you don't want to your Mom to catch you.

Justin- My dad caught me. He opened the door, and I dove into my bathroom and was all "Go away!"

Skratch- If you could meet any three

people, dead or alive, who would it be?

Albert- Sara Michelle Gellar, Jeniffer Love Hewitt, and.....

Steve- Carmen Electra.

Albert- Yeah, Carmen Electra.

Matt- Nikki Dial, Bianca Trump.....

Albert- Anyone involved in the porn business.

Justin- Bianca, Bianca's there.....Leana Fox, I love her!

Skratch- What kind of jobs do you guys have?

Albert- I work at the Fontana auto auction.

Matt- I deliver pizza.

Justin- I work at Stater Brothers.

Albert- Steve's unemployed currently. For the last two years.

Skratch- Who are your influences?

Steve- I don't know, everybody.

Albert- Bad Religion.

Justin- Bad Religion, yeah.

Steve- Most early eighties punk bands.

Albert- Chumbawumba.

Matt- Christian Death.

Justin- Shut up with that, fuck Christian Death.

Skratch- Who is your favorite band to play with?

Steve- Voodoo Glow Skulls.

Justin- Yeah.

Albert- The Vandals.

Steve- Good Riddance is good.

Skratch- Would you agree that guys in bands get more chicks than the rest of us?

Albert- We don't get no chicks man.

Justin- Yeah we don't get any chicks.

Albert- We don't wear Black Flys or all the mumbo jumbo shit, or fuckin Volcom crap. Girls like that kind of shit.

Justin- We're not bros.

Matt- It's not what band your in, it's what your wearing.

Albert- We don't have 30 dollar Volcom shirts.

Justin- I get all my shit from the Dickies outlet.

Matt- We all have very intimate relationships with our own hands.

Skratch- How would you describe your band in ten words or less?

Albert- Fast.

Matt- Yeah.

Justin- Fast, catchy

Steve- Fast, aggressive...

Matt- Fast, aggressive rock n roll.

Skratch- Young Elvis or old Elvis?

Justin- Young.

Steve- We actually have him on our shirts.

Matt- Which one would we like to date?

Skratch- If that's the way you took the question.

Steve- Why would you take that question as dating a guy? All he said was young Elvis or old Elvis.

Matt- Some people just think a little different than you do Steve.

Skratch- Do you see your music changing much in the future?

Steve- I see it progressing.....

Albert- The day it changes is the day we quit.

Steve- I think people mistake progression for change a lot. You'll hear a difference, but it will still be Backside.

Skratch- What's the weirdest experience you've had with a fan?

Albert- This girl used to write letters to my house.

Matt- This kid sent me a dollar so I would call this girl who was his friend, but I never called her.

Rather than send them money in the mail go pick up their latest CD "Disconnected Misdirected" it's well worth the 13 bucks you'll shell out for it. Catch em' live at Public Storage in Anaheim on April 11th and Backside also plays with Straight Faced at The Barn on April 18th.

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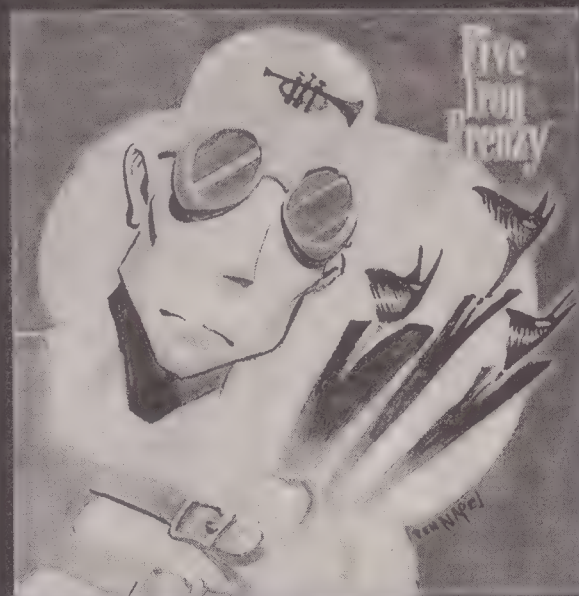
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CHUCK

INTERVIEW WITH KRIS REILLY



"WE'RE ACTUALLY TRYING TO SOUND LIKE DEPECHE MODE"

WHERE EXACTLY ARE YOU FROM?

APPLE VALLEY, IT'S IN THE DESERT ABOUT 35 MILES NORTH OF SAN BERNARDINO.

WHY THE NAME CHUCK (ANY COMPARISON TO CHUCK WAGON)?

WELL, PEOPLE MOST COMMONLY THINK IT HAS TO DO WITH VOMIT, A GUY NAMED CHUCK, A WOODCHUCK, STEAK, THROWING SOMETHING, OR A DRILL CHUCK. WE'RE ACTUALLY NAMED AFTER AN AIR CHUCK, WHICH PUTS AIR IN TIRES.

CAN YOU TELL US ABOUT YOUR CURRENT LINE-UP.

OUR GUITAR PLAYER ISN'T NATHAN KONDA ANYMORE; THE NEW GUY IS BEN KNIGHT. BEN'S WORKING OUT VERY WELL, AND NATHAN NOW WORKS AT A SUBWAY IN HOLLYWOOD OR SOMEWHERE. HE QUIT THE BAND BECAUSE OF HIS GIRLFRIEND.

SUBWAY BLOWS! WHAT IS THE CHEMISTRY LIKE BETWEEN BAND MEMBERS?

I'D SAY WE GET ALONG ABOUT 50% OF THE TIME.

DO YOU LIKE THE FAT WRECK SOUND? IS THAT AN INFLUENCE TO YOUR STYLE?

FUNNY YOU SHOULD ASK, BECAUSE WE READ A REVIEW IN SKRATCH THAT COMPARED US TO THE FAT SOUND. THE BIGGEST SIMILARITY IS PROBABLY RYAN GREENE, WHO PRODUCED "WESTWARD HO!" AS WELL AS SEVERAL FAT BANDS. THOSE ARE GREAT BANDS, BUT WE CERTAINLY DON'T WANT TO SOUND LIKE THOSE BANDS.

WHAT'S UP WITH THE ALBUM TITLE "WESTWARD HO"?

IT'S FROM A BOOK, "WESTWARD HO WITH THE ALBATROSS". WHEN I WAS WORKING ON A SONG WITHOUT LYRICS, I USED PARTS OF THE BOOK INSTEAD. OF COURSE, I LATER WROTE MY OWN LYRICS THAT WERE TOTALLY UNRELATED TO THE BOOK, BUT THE TITLE STUCK

AND WE MADE THE SONG THE TITLE TRACK.

ANY SIGNIFICANT MEANING/MESSAGE BEHIND YOUR SONGS?

TO THE BAND AS A WHOLE? NO. BUT EACH SONG HAS SOME MEANING. SOME OF THEM ARE AMBIGUOUS, SOME OF THEM ARE STRAIGHTFORWARD, SOME OF THEM ARE VERY SARCASTIC. THE LISTENER CAN DECIDE WHICH IS WHICH.

WORST THING THAT HAS EVER HAPPENED TO CHUCK?

EVERY SHOW IS A FIASCO, EVERY TOUR IS FILLED WITH BAD PLOT TWISTS, SO IF I JUST CHOSE ONE, IT WOULDN'T BE FAIR.

WHAT WAS THE BEST SHOW YOU'VE EVER SEEN?

TOO HARD TO CHOOSE. ONE OF THE BEST SHOWS I'VE SEEN WAS BAD RELIGION/GREEN DAY/RANCID AT THE PALLADIUM IN '93.

BIGGEST TURN-ONS?

DIRTY ROAD WHORES. NO, I MEAN, OUR GIRLFRIENDS.

3 WORDS TO DESCRIBE THE BAND?

CHERISH THE LOVE.

CHUCK

WHAT WOULD YOU NEVER ADMIT?

THAT WE DON'T WRITE ANY OF OUR SONGS. WE'RE ACTUALLY THE BRAINCHILD OF A PRODUCER WHO CHOSE US NOT BECAUSE OF OUR TALENT, BUT JUST BECAUSE WE LOOK SO DAMN GOOD.

HOW WOULD YOU DEFINE A GOOD DAY?

PASTA, CHOCOLATE CAKES, MILK, COOKIES.

WHAT IS THE BIGGEST MYTH ABOUT CHUCK?

THAT WE ARE FROM LUCERNE VALLEY, WHICH IS A SMALL, NON-AFFLUENT TOWN IN THE DESERT FULL OF METH LABS. IT'S ABOUT THIRTY MILES FROM WHERE WE LIVE. WE PUT THE NAME "LUCERNE VALLEY'S CHUCK" ON OUR FIRST ALBUM AS A JOKE, AND WE'VE NEVER LIVED IT DOWN.

WHO IS THE BIGGEST INFLUENCE/MOST ADMIRABLE PERSON TO YOU?

FALCO.

CHUCK

ANYBODY GO TO SCHOOL?

YES, PAT AND I ARE GOING TO JUNIOR COLLEGE PART-TIME.

FAVORITE OUT OF STATE SHOW?

WE'VE HAD A FEW. ON OUR LAST TOUR, THE BEST SHOWS WERE HOUMA, LOUISIANA; BOULDER, COLORADO; AND OGDEN, UTAH.

BEST TOILET READING?

SKRATCH, OF COURSE.

FEARLESS RECORDS HAS RELEASED PLENTY OF QUALITY BANDS ON THEIR LABEL, ARE YOU PROUD TO BE A PART OF IT?

YES, FEARLESS HAS BEEN VERY GOOD TO US, AND SO HAVE ALL THE BANDS.

ANY COOL TOURING SPOTS ON THE HORIZON?

WE'LL BE DOING TWO WEEKS IN THE WESTERN STATES THIS APRIL, AND MAYBE THREE WEEKS IN THE SUMMER COVERING THE SOUTH. IF PEOPLE WANT TOUR DATES THEY CAN E-MAIL US: DUCKBRONC@AOL.COM.

IN ENDING THIS INTERVIEW, TELL US 7 THINGS YOU'VE NEVER TOLD ANYONE ELSE IN AN INTERVIEW.

PAT'S NOT A NATURAL BLONDE. MY BELLY IS ALL MUSCLE. WE'RE ACTUALLY TRYING TO SOUND LIKE DEPECHE MODE. WE'RE NOT ALWAYS REGULAR. WE STARTED AS AN R&B DANCE DUO. WE LATER BECAME AN R&B DANCE QUARTET. WE MIGHT NOT BE POPULAR HERE, BUT THEY LOVE OUR REFINED STYLE IN HONOLULU.

CHUCK

WHAT KIND OF DAY JOBS DO YOU GUYS HAVE?

Miserable Like everyone else.

WHAT OTHER PUNK ROCK BANDS HAVE YOU BEEN IN OVER THE YEARS?

Spencer: Shattered Faith

Robo: The

Grabbers

Roger Ramjet:

Adz

Nick: Purple

Bosco

Mega:

Swooping

Monkey Bats

WHAT DO YOU REGRET AS A CHILD?

Growing up and having to do something.

BEST MOMENT IN YOUR LIFE?

Robo: Discovering

Masturbation.

Spencer: Turning 21.

IF YOU HAD YOUR CHOICE OF DEATH, HOW WOULD YOU WANT TO DIE, WHERE, AND WHEN?

Spencer: On Stage by Electrocution.

Robo: A big old hot shot.

WHAT IS YOUR BIGGEST FEAR?

Spencer: the IRS.

Robo: Who cares

HOW WOULD YOU DEFINE A GOOD DAY?

Spencer:

Waking up.

Robo:

Orgasm and a

Paycheck.

WHO IS THE BIGGEST INFLUENCE/MOST ADMIRABLE PERSON TO YOU?

Inspector Callahand, Mr Churchill, Ginger Lynn, Stiv Bators, Iggi Pop Capt. Kangaroo.

BIGGEST DEVASTATION BY A GIRLFRIEND?

None just move on to the next.

WHAT'S YOUR OPINIONS ON LOVE?

Robo: I don't know whats yours?

Spencer: Your either in it or out of it.

WHAT'S YOUR VIEWS ON ABORTION?

Spencer: Use condoms.

Robo: Yes.

HOW ABOUT YOUR POLITICAL VIEWS?

Robo: Take out the middle east.

Spencer: Abolish the IRS.

WHAT ANIMAL BEST SUITS THE BAND'S PERSONALITY?

An eager gerbil.

HAVE YOU EVER GOTTEN CAUGHT MASTURBATING? GIVE US THE DETAILS PLEASE.

Robo: Yes I have in the back of the tour van with someone pretending to sleep and had to hear about it for the rest of the tour.

Spencer: Yes on my girlfriends chest and I had to lick it up.

FAVORITE COUNTRY TO TOUR IN BESIDES THE UNITED STATES?

Canada, Mexico is clubless.

ANY INTERESTING TALES TO TELL ABOUT PLAYING ABROAD?

Motel 6, Underage girls, Excess of everything and trying to remember what day it is.

IF NOT PUNK ROCK, WHAT OTHER STYLE OF MUSIC WOULD YOU PLAY?

None.

HOW WOULD YOU COMPARE THE O.C. SCENE VERSUS THE L.A. SCENE?

OC has lots of good bands and few places to play, H.B having none thanks to the police. LA seems to have more clubs and that's that whats new.

FAVORITE CLUB TO PLAY IN O.C.?

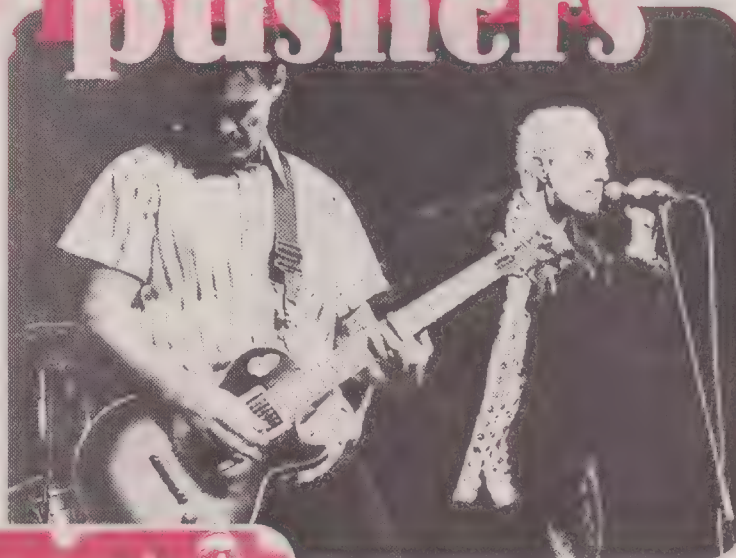
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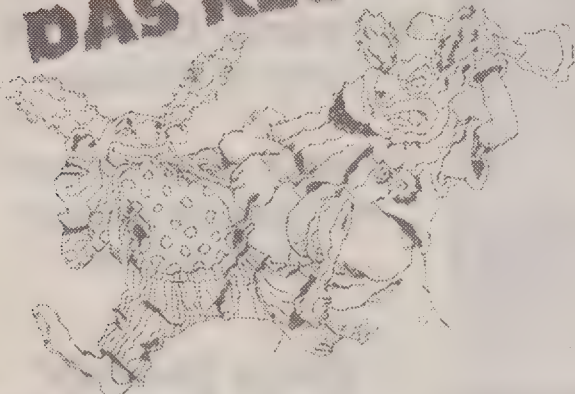
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DAS KLOWN



Interview w/AJ

by Brett Deptula

photo by L. Wofley

I used to be in this band in NJ and we practiced in our drummers basement. He had about 6 cats, one of them had only 3 legs. I hated going to practice because he wouldn't change the cat litter for weeks on end. He kept it in the stairwell, so there was no alternate route. It fuckin' stunk. When I went home my clothes would smell like cat shit. What a bum out...Das Klown's, AJ, feels the same way. Not that he smells like cat shit or lives with a feline tripod, but he feels surrounded by a scene that for the most part emits a fecal aroma of large proportions.

Skratch: So do you guys have any tour plans in the near future?

AJ: We were going to do this thing in March, but I'm not sure if it is going to happen. We were gonna go to the east coast. I don't know. It still might happen, but I just don't know if it will be worth it. We'll see.

S: Where have you guys toured in the past?

AJ: We've from here to to Florida.

S: Who did you go out there with?

AJ: No One just by ourselves

S: How did the whole clown thing begin. I've seen you guys live before and I definitely think it's original.

AJ: (shrugs) I don't think it's original anymore. It seems like there are a lot of clown bands now. When we first started there were none. We named the band, practiced, came up with a bunch of songs. We played this party I just fuckin' cut a rubber ball in half and stuck it on my nose.

S: The whole response was really cool huh?

AJ: People were really into it so I kept doing it.

S: How long have you guys been together?

AJ: About 9 years now, 5 albums. We're in the middle of recording our fifth.

S: Is it going to be on Know?

AJ: I think so.

S: You guys are happy with Know records?

AJ: Yea I'm happy with it. But I'm open to things. Just for the fact that I can be able to do more, I love it, but I just can't afford it. It would be nice to have a label that could give us tour support and Shit like that. Help us out. Hook us up with another band that's cool and would want to do it. It's got be worth the while man. I've been sacrificing my life for a long time. It's getting to the point where: what's it worth? I mean I love punk rock, that's my life, but I'm not going to let it destroy me.

S: Like a drug huh?

AJ: It's been hard enough all these years as it is. I'd love to be able to go on tour with another kick ass band, but I don't know man, I don't know if there are any bands out there I'd like to tour with anyway. I mean look at all of the bullshit that's around today.

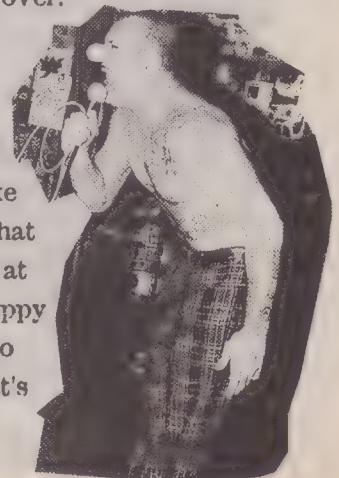
S: So your really not into any local bands at all?

No. I mean what is punk rock today. None of these bands are punk.

S: What about non punk stuff?

AJ: I listen to music ya know. But If I'm going to do Das Klown that's I'm going to surround myself with. The scene today is just fucked up. I was reading the LA weekly the other day and a great band like the Toy Dolls are commin. Who the fuck are they playing with...fuckin Assorted Jellybeans. Ya know what I mean. The whole scene is just totally lame at this point. At one point when punk first started you had bands like the Bad Brains and the Clash who we're experimenting with things, which was cool. But now the experimentation stage is over.

They all copy each other because it's popular. It has nothing to do with creating something and moving forward with something you take pride in. I can't even grasp that concept. My whole existence at this point is to try and be happy and to be happy means not to play with shitty bands. If that's the case I'd just assume stay home and water my lawn.



S: What shows do you guys have coming up?

AJ: This weekend we're playing N. Hollywood and next week end we're playing Vegas.

S: Where do



you guys play out in Vegas.

AJ: I'm not even sure what the name of the club is.

S: I saw you guys in Salsipuedes, Mexico at the Skunk Fest. That was pretty cool huh?

AJ: I didn't like it. It was a bunch of fuckin' Hippies!

S: of drunks & dirty hippies?

AJ: Hippies and fuckin' pot heads.

S: Dirty Hippies.

AJ: When All Day and Das Klown played everyone was standing around with their thumbs up their ass. That's no fun. Why do you want to drive all the way to Mexico, play in the fuckin' dirt, in front of a bunch of Zombies.

S: Pretty good take on it.

AJ: It seems like things are dying out today. I was listening to the radio the other day and I heard NOFX. I think it's the end man.

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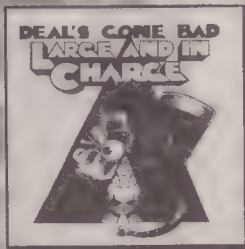


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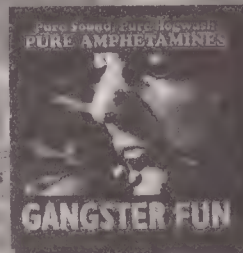
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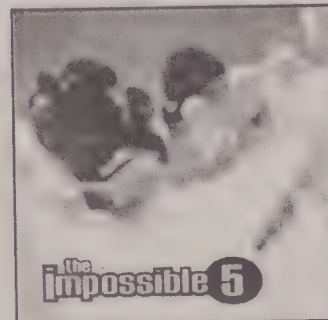
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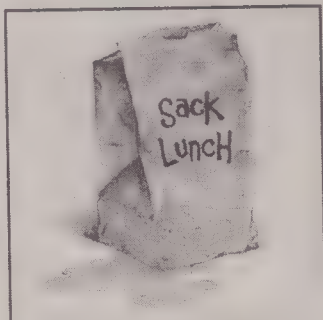
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DUCKY BOYS

Okay, the band members are currently me, Mark Lind on bass and vocals, Mike Marsden on guitar and vocals, Jason Messina on the skins and the boy wonder, Mike O'Leary, on the lead guitar.

WHAT IS THE MOST PERSONAL/SPECIAL THING OR PERSON TO YOU?
Well, I don't think it's possible to pick a thing over a person, so I'll choose both. The most special person to me right now is my best friend, Katie, because she is a friend to me unconditionally and somehow puts up with my wacky personality. The most valuable asset right now is my band, because it provides an outlet for anger and frustration, as well as a creative element for my life. It is also my only life line to any sort of fun, because I'm basically a dork with no other life. In the past two weeks of touring, I've built a great relationship with the guys in the band, and I think that is very valuable to me. And to be summed out to lose that. Also, music is very special to me. My favorite CDs, ya know? A man's music is very personal.

WHAT KIND OF DAY JOBS DO YOU HAVE IN BOSTON?

Well, I had to quit my job to complete the tour that we just got back from. I had a fluff office job, though. Mike is a photo copier now, and Jay works at a temp agency. But if you think we're a bunch of yuppies, you're wrong. Mike worked for four or five years at a fruit stand in the cold, and Jay was a grill worker at a pizza joint. I also finally had just graduated from bagging groceries. I do, however, recommend a temp agency to anyone looking for a job because a trained monkey could do the work, and you get pretty good pay.

WHAT IS THE SONG 'CROSS TO BEAR' (OFF OF THE SPLIT 7) WITH THE DROPKICK MURPHYS) ABOUT?

'Cross to Bear' is about a lot. Basically, that was the first song that we all contributed lyrics to. Usually, I write them all. I wrote the chorus, but Jay and Mike also kicked in. To me it lost some meaning and focus when it was put together. It was originally supposed to be about the burden of life on the lower class - the working man or someone of a lower social hierarchy. But not social as in economics, more like who's cool in high school type of thing. So the song to me is about that. You, or anyone else, is more than welcome to make his or her own interpretation of our songs, if that's what it takes to make it personal to you. Just don't interpret us to be Nazis or anything like that, because you won't find any of that crap coming from here.

WHAT DO YOU REGRET AS A CHILD?

There's things I regret from childhood, but I wouldn't change a thing. I regret some of the choices my parents made as far as their divorce and my mother's relocation of the family, or what was left of it, to the city. But things like that aren't choices that a child makes. An honest answer to this question would be that I didn't get more toys, if you want to see it from a child's point of view. I guess I wouldn't change a thing, though. Every event in a person's life time builds up to the current moment. I happen to be happy with my life. There's things that suck, sure. But things could be worse, and I would keep things just as they are.

BEST MOMENT IN YOUR LIFE?

Well, the band plays a big part in the best moments of my life. If I could get self pitying for a moment, I'll tell you that I don't have any special tal-

ents in high school or in sports that made people notice me. Now people notice the Ducky Boys, so I take pride and enjoyment in that. And this is looking at it from the "best moment of glory" angle. Of course getting laid for the first time also ranks up there.

IF YOU HAD YOUR CHOICE OF DEATH, HOW WOULD YOU WANT TO DIE, WHERE, AND WHEN?

I don't had to have all that much about death. I don't want to choose my way to go or pick when, because fate is a bitch and could fuck with me because of it. Christ, I could be in the ground by the time this gets published so I'm not saying a damn thing on that end. I tell you though, they say carbon monoxide is the most painless way to go.

DO YOU THINK EVERYTHING HAPPENS FOR A REASON?

Well, yeah, everything definitely happens for a reason. I think about that a lot. If my parents hadn't split, I never would have ended up in this town. If I never lived here, I wouldn't have been able to have what I have now. Like I said earlier, everything builds up to the now. All aspects of life are affected by fate. Hell, if I decided not to go to Harvard Square to see Ignite one and a half years ago, I never would have met Ken Casey, the Ducky Boys and Dropkick Murphys would never have put out a split 7, and you wouldn't be asking us these questions.

WHAT ARE YOUR GOALS AS A BAND?

Well, you know every band wants to get out there. But we just completed a two week tour, and we had it rough. And we loved that, so we hope it will get better. Like I said, I had to quit my job, and at this point I don't even care, because I'm having a blast. Also, being close with Dropkick Murphys, we get a lesson on how to do it. We've seen the benefits of getting out there first hand. I don't mean money, because God knows they're fuckin' poor. But people get excited to see them coming, and that's what it is all about. So if we never get any further than a few excited kids, then I'll be happy.

WHAT WOULD YOU NEVER ADMIT?

Well, if I'll never admit it, then I can't tell you. I'll admit that I'm, to were, not as big of a fan as

people think we are. People associate us with other bands that may have had a similar sound, and pretty much just expect that we love those bands. I don't. Ya know, I like Blitz and some of the Business stuff, but you could talk all day about some bands, and I wouldn't have a clue what you're talking about. I'm into today's generation of music. Call it "street rock" if you want, but I just like good music, not just because it's got a name to it. Some people might not believe that, and some people might not want to hear it, but that is something I don't usually admit.

HOW WOULD YOU DEFINE A BAD DAY?

A bad day... I try, repeat try, to stay positive, so I don't use the phrase "bad day" a lot. Today sort of sucked. See, a few months ago, I wrote a letter to a San Francisco fanzine about a band I really liked. I meant it to compliment them and let everybody know how much our scene liked them despite what they thought. Anyway, they must have interpreted my intentions differently, because they've been telling everyone and their brother that I'm an asshole. That bummed me out. It definitely ruined the whole day for me. So I guess silly misunderstandings can ruin a day for me.

HOW DO YOU FEEL ABOUT LOVE?

Sometimes I think that I don't know what love is. I don't think I've ever really experienced it. There are people that I feel strongly about, but is it love? I don't think I have anything to compare it to. I think there was a lack of love and nurturing during my formative years. Had there been any sort of love there, then I would be able to compare my feelings for others to those examples and make a solid decision on whether it's official or not. I guess love is a pretty good idea, though.

HOW DO YOU FEEL ABOUT GAY LOVE?

Now I really have no examples of that. Now you lead me to question whether you mean "love" as in emotions or "love" as in a physical act. I'm not gay, but you could say I'm pro-gay in a way. Be yourself, whatever that may be. It's not my place to tell anybody how they should be. Gay "love."

I happen to be happy with my life.
There's things that suck, sure. But
things could be worse, and I would keep
things just as they are.

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to the last question: Gay "love" as in a physical act? Well, I don't know anything about it, and I probably never will. But I do probably beat your self, whatever that is. If you are gay, that's you. Go for it.

ANYBODY GO TO SCHOOL IN THE BAND?

The boy wonder goes to school. He's a junior in high school. Both Mike and I tried the college thing and failed. School is not my thing right now. The boy wonder has a little more time to go, he hasn't been able to tour with us, which sucks, but he'll travel over the summer and stuff, and hopefully he'll be out before we know it.

WHAT'S YOUR VIEWS ON DRUGS?

I know too many people who try to identify with their drug use. They're no longer Joe Schmoe, they're Joe Schmoe the drug user. They can't have a conversation without talking about it. They try to build camaraderie with other drug users. If you have a serious problem, I feel bad for you, but if you do it because Sublime and the Beastie Boys tell you to, then get the fuck away from me. I'm not a drug user at all. I hardly drink and never to excess. I'm not straight edge, but I'm not the spokesman for any kind of legalization group either.

WHAT ARE YOUR POLITICAL VIEWS?

Politics are a funny thing in the scene. People hate Anti-Flag for being "red". They hate Patriot for being "rednecks". And opposing sides hate each other. MRR is sort of right when they say that you can't be non-political. I personally have a lot of respect for Anti-Flag, and those unknown for speaking their minds. I respect the Antiheros and Patriot for trying to value something when it isn't cool to do so. Believe it or not, I think we all have the same problems and are all closer to a center than a left or right. I know people on both sides of the fence who have the same opinions but hate each other. I'd like to hope that there won't always be a big dividing line in the scene and in the bigger world, too. There is one kind of politics that I can't stand: Nazis. There was an incident in a particular city where some people gave that "steig hell" thing while we were playing. All I could do was stop playing. If it was bigger, I could have punched someone. I don't appreciate people pushing their ignorance on me. If you're an asshole, then I'm sorry your old man never straightened you out, but don't come to my band's show and try to make it look like I'm in it with ya. That's an insult to us and to our fathers, who did show us right from wrong.

THERE ARE A LOT OF STREETPUNK BANDS FROM BOSTON. ARE YOU GUYS PROUD TO BE ONE OF THOSE BANDS?

Like I said, I'm not totally into the label, but yes, I'm proud of what we built here. I'm proud that when nobody would give us a show, we all stuck together and built our own scene. I'm proud that over 1,000 people would leave their houses with the intention of seeing us and the Dropkick Murphys play at the Middle East. I'm proud that two full-on local shows in a row could sell out in the club scene. The Boston Pride show sold out the Rat during its last full weekend, and the Ducky Boys/Unseen/Pinkerton Thugs/Trouble show at the Middle East sold out with almost 700 people over the next month. I'm proud that every time I look inside my Unseen or Pinkerton Thugs CD, they acknowledge us all in their thank you lists. It shows community. I'm proud to tell people about all of the new bands around here, whenever I'm on stage. I'm proud that 30 Seconds over Tokyo went from struggling to get shows to having a dynamite CD and a great following in a matter of months. Where else could it happen but here? I'm also proud that we hooked up with San Fran for the split CD. It's been a great year, ya know. I wouldn't want to be anywhere else but right here, right now.

WHEN IS A FULL-LENGTH COMING OUT?

Ah. Our first full length has been out for almost a year. We were one of the first in the circle to have one. It's on GMM-Records from Atlanta. (404) 873-5484. Our new CD will be out by the summer. I think it will be pretty good. We're excited about it.

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<http://www.duckyboys.com>
email: duckyboys@duckyboys.com

B-MOVIE RATS INTERVIEW

Who does what? Where are you all from and what are your expectations for the band?

Derek Christensen - lead singer

Curtiss Florczak - guitar

Rick Garcia - drums

Bill Graves - bass

BILL: We all hail from southern California. The Los Angeles area, you know. As far as my goal in this band... Actually, I want to be able to put bass player on my W-4 form and tour constantly.

CURTISS: To play ass kickin' rock & roll to as many people who want to listen... and to travel.

RICK: To rock the world and rule the world through rock & roll!

DEREK: Basically, to make records that rock hard, playing bigger and better shows every night and quit my job. Only play rock & roll for a living. Maybe do about 200s shows a year, all over the world.

What have you released up until now, how's the reaction been? Why did you release the "Soul Fucker" e.p. yourself? What does 1998 hold for the band?

BILL: So far, we've released four 7"s, a couple of comp tracks, and an LP/CD. All of them have been received very well. We released "Soul Fucker" ourselves because we really wanted to get on the road, we knew we needed merchandise to do that, and at the time, we had no one willing to put anything out for us. In 1998 we are planning on doing another LP/CD, as well as a number of 7"s and comp tracks.

How do you look back on the actual outcome of the B-Movie Rats releases thus far? Do they add up to your expectations? I thought the second 7" was a bit poorly recorded compared to the first one.

CURTISS: I thought "Teenage Queen" sucked. Production-wise anyway. BILL: Every time we have recorded, it has come out sounding different. All the songs kick ass, but the production hasn't always lived up to our expectations. The LP/CD and the last couple of 7"s and comp recordings are a lot closer to what we want. Every time we record, we learn more and get closer to perfection.

Which are, for you, the main reasons why you got involved in a rock & roll band? How did you become infected? What does rock & roll actually mean for each of you in your daily lives?

DEREK: I rock there fore I am.

CURTISS: I eat, breathe, sleep, shit and fuck rock & roll. There is no other option.

RICK: To meet logs of new pussy and play a kind of music that I really enjoy. Rock & roll means a chance to have the most fun in life that I possibly can.

BILL: Rock & roll is the most honest and purest thing I've ever known. I got infected when my sister brought home Sabbath Bloody Sabbath when I was three. I knew then I wanted to be in a band. Ever since then, rock & roll has never let me down.

The second 7" has an Inlay with tons of names, bands, people which are, to the B-Movie Rats, worth an acknowledgment of importance. What standards did one have to live up to in order to make this list?

BILL: On the Inlay, we simply wanted to acknowledge the importance and contributions to our world of rock & roll. Everyone and everything on the list embodies the spirit of rock & roll in every way.

Some names on the list are intriguing enough to demand more explanation - Howard Stern, Ron Jeremy - that would be the porn angle?

BILL: Think about it. Two ugly guys who are around beautiful women every day. Now that is rock & roll.

Judas Priest, Iron Maiden, Ted Nugent, "old" Van Halen, Motley Crue.

CURTISS: Fuck Judas Priest, Derek --- Shout at the Devil!

BILL: These bands rock and fuck you if you don't agree. Well, except Judas Priest.

"I rock

Tim Kerr, Mike Marjonda. Which would you like for a recording session?
 BILL: We already chose Marjonda. Mike is rock & roll personified.
 DEREK: Mike Marjonda rocks harder.
 CURTISS: The Raunch Hands killed! Marjonda kills!
 '65 Mustang, GT0, '68 Camaro, '57 Chevy - the U.S. car culture heritage?
 BILL: Yup. We have a love affair with American cars.
 DEREK: 1956 Cadillac convertible, baby.
 CURTISS: Cadillac, any and all.
 Vinyl, non-pretentious people?
 BILL: Both are very rare in this day and age. Personally, I'd like to see a lot more of both.
 CURTISS: Vinyl is just cool. It's big, it's noisy, and generally you get cool big artwork as well. It's a valid art form in and of itself. Album art is that. CDs are too small. Being from L.A., you meet very few people who aren't fucking "cool". Pretentious fucks!
 Ed Wood, Bela Lugosi, Boris Karloff, Rudy Ray More - the B-Movie/exploitation link?
 DEREK: No.
 BILL: Yeah, that's it.

Who came up with the name and why? How important is the layout and visual outcome of the band and its releases?
 BILL: I came up with the name. I've always liked B-movies, and the name just popped into my head at our second practice, when we decided to make a go of it and that we needed a name. We also take the visual aspect of both our product and our live shows very seriously. We want to come across as being as professional as we feel we are. This is not a hobby for us, and we want that to be apparent.

Are there many opportunities for gigs in your home base? What kind of people actually come to your shows? Have you done any U.S. touring? If so, how's that been?
 BILL: L.A. is a hard town to get shows in if you are a local. We do pretty well. Al's Bar and Bar Deluxe have always been good to us. Our biggest problem is that most promoters don't like that we don't kiss their asses. There are some cool promoters, but they actually like the music they are promoting. Go figure. Our crowds are usually into having a good time, and we rarely disappoint. Alcohol, rock and the opposite sex. Sounds like a good time, eh? We've done a few small tours and one national. They have been great. In fact, we like touring so much we have one small six-show tour and another national tour planned for the next four months. We love touring and can't wait to do it internationally.

What strange and outrageous things have happened while being on the road to a gig or while actually playing?
 CURTISS: Car wrecks in New Orleans. Naked parties in the rain on oyster shells.
 BILL: Kids rolling around in broken glass while we played in Detroit.

therefore I am."

What kind of outside elements add up to the total atmosphere of a good B-Movie Rats Show?
 RICK: When there are lots of girls.
 DEREK: When my breath smells like pussy and my dick smells like whiskey.
 BILL: When everyone involved is there to have a good time and rock the joint.
 CURTISS: People need to just lighten up and have a good fuckin' time. When there are no strings left on my guitar, it has been a good night.

Which are the disadvantages of being part of a rock & roll band? How does your neighbor look at you being in a band? Which other involvement do you spend time on besides the band?
 DEREK: None. Who cares? If it pays, I'll play it.
 CURTISS: Yeah, who cares? Rock & roll is good. Work is my bill-paying hobby.

How did the deal with Deadbeat come about? Have you had any other labels approaching you?
 CURTISS: Rock & roll is god!
 BILL: Tom Spencer, CEO and president of Deadbeat Records, knew he needed to sign a rock & roll band, so he did his homework and got the greatest fucking band around to put some shit on his label.

What has been the band's main motto? What has kept you going through the rat's existence? How can you keep your sanity and shit together in a punk rock & roll band?
 CURTISS: Work, work, work. Who the fuck is sane? You've got to be a

fuckin' nut to be in a band.
 BILL: Here, here...
 RICK: The hope for more pussy.

Which songs would you take on as covers and what would be a decent treatment for those tunes?
 CURTISS: Any AC/DC, Rose Tattoo, Stones, Faces...
 BILL: I'll do anything. We can take any piece of shit song and make it rock.

Which current bands do you feel related to? Why and who was really worth sharing a stage with?
 RICK: None. Actually, Candy Snatchers, Cosmic Psychos, Pleasure Fuckers, Street Walking Cheetahs.
 CURTISS: LaDonnas, Nashville Pussy.
 BILL: Lazy Cowgirls, Weaklings, Dirty's, Bel-Rays, Chicken Hawks, Chemical People, Gasoline (USA), Sons of Hercules.

Which kind of topics do you deal with in your lyrics? Who is responsible for the lyrics, and how easy do you come up with new tunes? Where do you get your inspiration?
 DEREK: Mostly about girls and rock & roll. New music is a piece of cake. We all write. It's in the blood. The lyrics are always the last to come by. Inspiration comes from 45 years of rock & roll and 26 years of broken hearts.
 CURTISS: We all pretty much write. My lyrics tend to be about women who wreak havoc and road stories. We all write music. All songs are credited to the B-Movie Rats.

What's the story behind the vinyl scrapings on the "Teenage Queen 7" - "hello, Los Angeles... we've got some good looking girls out here tonight". What's important or essential about such a message?
 DEREK: It's from "Kiss Alive II!"
 BILL: Ask Tom Spencer, he did it. Besides, there are a lot of beautiful women out here.
 RICK: It was done as a joke, but I always do hope to see them.
 CURTISS: Just a goof!

How do you feel as older punkrawkers in the whole whirlpool of youngsters claiming they are playing punk also. How important is the rock & roll angle in your musical outcome?
 CURTISS: I don't think about it. I play what I want to play.
 BILL: Shit, we're getting old!
 DEREK: Well, there is a part A and a part B to most of our music. The mixture is not necessarily even, but it is a mixture. The rock & roll part is usually the base, the foundation. So it is very important. That is where it all comes from.

Which things make the in-between rides to and from shows worthwhile,

and how do you save yourself from utter boredom?

RICK: The hope for more pussy, seriously.
 CURTISS: Earplugs, melatonin, porno rags.
 BILL: Advance copies of new records, Dennis Leary and George Carlin tapes, porno rags.
 DEREK: Well, we have many pornography magazines. Also, we have blow-up dolls. Sometimes we beat each other up with the blow-up dolls. If it gets boring, we make fun of each other or listen to AC/DC.

What is your favorite Harvey Keltel movie and why? Who would you like as a professional announcer for your band and why?
 DEREK: Anything Harvey Keltel does is great. He rocks.
 RICK: "Bad Lieutenant". Howard Stern.
 CURTISS: "Bad Lieutenant." Jenna Jameson. She rules.
 BILL: The Wolf in "Pulp Fiction". I think it would be great to have Tom Waits announce us, because he has the greatest voice ever.

B-Movie Rats Discography:
 Soul Fucker 7" - Lapdance Records (out of print)
 '57 Chevy 7" - Lapdance Records (out of print)
 Teenage Queen 7" - Deadbeat Records
 Killer Woman LP/CD - Dead Beat Records
 Drop Dead LA 7" - Safety Pin Records
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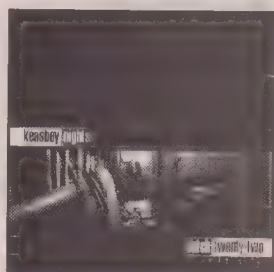


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a book (a compilation of my comic strip)
"Dances with sheep."



How they came to be:

K: Jeff came to me because he wanted to be down with the black community and I came to him to be connected to the jewish organization running the entertainment industry. He's not connected and I'm not down. So, we're stuck with each other. We are the leaders of the misfits. We urge all goofballs and outcasts to come to our shows.

J: We met in a comic book store. He was putting out these free comic books. I was looking for illustrations. We both liked trip-hop.

...And Now the legend continues and The San-Jose based rap-alterna band is taking California by storm.

What influenced the beginning of the marginal prophets?
Warner Brothers cartoons. We're both heavily influenced by Warner Bros. There's a lot that happens in our music and cartoons. We make a lot of references to pop culture similar to Warner Bros. There's also a lot of jokes in there that are adult jokes.

How'd you get the name of the band.

J: Originally, I was coming up with the name- The Usual Suspects. Keith thought it sounded gangster. It's a similar flow. The name came to me and it's funny. There's two different ways to interpret it. We thought if we didn't cut it we could be a bible band. Christian people are the horniest.

What are your goals as a band?

J: I'd like to have a song on commercial radio and have as much airplay as a Sugar Ray.

K: I wanna snort coke with Fiona Apple.

What would be the most ill criticism you ever received regarding the Marginal Prophets?

K: Some people don't get the humor. One reviewer took it at full face value.

J: If someone would accuse us of not being funny. That's the problem with sarcasm- some people don't get it.

Your style sometimes reminds me of the Beastie Boys or De La Soul- are these some of your influences?

K: Definitely late 80's Def Jam stuff- Beastie's, Public Enemy, Run DMC.

J: The summer and fall of 1989-the Dust Brothers did the Paul's Boutique--that opened up my mind and how songs are put together. The Dust Brothers made me realize

how hip-hop songs can be done.

Do you get that "You sound like the Beastie boys" thing often?
We got that early on with our demo. People see us now and realize and see were completely different.

The combination of a white Jewish boy and an African-American doing the rhymin' seems to work very effectively. How has this worked to your favor?
It's too our advantage there's a lot of white boys-we get a lot of gigs that way.



Your lyrics on your latest release, "Twist the Nob" seems to focus a lot on anecdotes about getting laid or about wanting to get laid. Why is that?

J: I have a lot of time on my hands. If we build it we will come. We write about everyday life. We would sound silly about shooting people. This country's a little too repressed. It's good to poke it. It's a natural fir. It'll blow a few peoples' minds.

K: Basically, we are trying to get laid. It's not just screwing women. It's like the album title--masturbation--self-love. Twist the nob-- nob is penis in England. We like puns.

Is this just a silly poke at how rap seems to over-do the theme as a lyrical topic?

J: I think rap music allows us the freedom to talk about it. We try to adopt a light-hearted approach to sex then demeaning.

K: We try to take every misconception of rap bands and twist it around. We playfully gyrate against each other with sheep. We take boys backstage and play with them. J: We like messing with people's minds.

Where or when would you strongly recommend listening to "Twist The Nob?"

J: That's a good question! At a strip club that you snuck into with a fake id. And there's a stripper doin' a number while you listening to the Marginal Prophets.

K: This is only rumors-if you take a cd walkman and go to a local theater and push play as the opening credits of Spice World is coming on. You have to change your underwear at least three times.



Your samples come from very diverse musical genres such as Tori Amos, Camper Van Beethoven, Yes, King Crimson, ZZ Top, and Slick Rick; is this a way of giving props to those bands in the

past you have been loyal fans to or influenced by?

J: Absolutely. It once again using people's pre-conceptions...We really like digging deep.

Where does the soul in your music come from?

From the persecution we've both suffered at the hands of the white man.

When in a live setting does the Marginal Prophets actually play all the music or how does this work?

J: We adapt the samples, we have a drummer, percussionist, and guitarist. We switch off with the dat and the band. The band is always playing. It's completely different then the cd. Because of the band it gives us a little a freedom.

At your live shows do you ask the crowd to "wave their arms in the air like they don't care?"

We don't usually. We are getting a song to get people to put hand in their pants and jerk-off. Some hip-hop conventions we leave alone.

What started that whole thing in rap?

J: Curtis Blow?

K: No, It was to get the crowd going at parties. These things started and they became a cliché. They were good intentions in the beginning.

Don't you think that shit is getting a little out of control?

J: Sometimes it's funny. Sometimes it's legitimate. We don't do it because we think it's a little played out.

With lyrics like "I flow so smooth call me the Steadi-cam and I get PHAT on the MIC like a Honey-glazed ham," is this kind of a parody on how cheezy rap lyrics can be sometimes?

J: No. Those are from the heart. That was not an attack on rap.

Oops! I have a question about the track,

"C side"- the lyrics read "Strictly independent and here's the real: because that F'en guy at Geffen wouldn't give us a deal." Tell me what happened when you shopped demo

tapes to major labels like Geffen?

J: The first label response was from Geffen. A guy read about us from Geffen that read about us

in AMP--a zine from North California. We were excited that Geffen wanted to

hear the tape. So, it was a little shocking. Since then, we've repeated the process about ten

times. Eventually it will catch up and will be there.

K: There all spineless assholes--that's okay we're not bitter.

J: We have without no experience and we have sold 2,000 units just based on the quality of the cd and playing shows. We're selling a lot of cds at shows more than

last year. I want to say one thing--we do put on a fun, energetic show. Back in the day we would see shows of bands we like--

we've made it a goal to make it a rock-n-roll aesthetic except it's a hip-hop show.

K: I saw Run D.M.C in 83 and they kicked ass. I'm not coming from rock-n-roll aesthetic. There's something to come up with a kick-ass show. Michael Jackson--he puts on a kick-ass show. People come and pay to put on a show.

J: There are a lot of rap shows not performing live shows well.

K: I've seen a lot of rock shows that sucked. He did too and doesn't care too admit it. We wouldn't be doing as well as we are if we didn't argue about everything we did.

Do you prefer staying indie or being signed to a major?

J: We'd like to do animation video and for that reason we like to play with major label money. So, we have major label dreams. We wanna play with big budgets than small budgets. There's always that risk of competing with a lot of bands. K: We'd like to be on a fake indie.

Besides rap what punk, ska, or indie bands float your boat?



I really dig sleater-kinney a lot. Fu Manchu. Issac Green and the Scholars. Punk--we're stuck into the classics--The Ramones. K: The Ramones were a franchise. There were three different Ramones bands. It was a franchise. The only cds I get are from the local bands. I listen to college radio. I'm not dropping any bands- I like my Tang.

What bands do/did you enjoy playing with?
J: We did a show with hed pe. They were super nice guys. We've

been real fortunate. We've played with Fishbone, De La Soul. We did a show with Dick Dale- that was super cool. We just played with Save Ferris-it was a killer show!

What line-up would make the ultimate concert for the Marginal Prophets?
K: Cameo and the Clash re-united.

What advice would you offer to musicians starting new bands?
K: Get the fuck out and it ain't worth it your gonna lose your



friends and then you o.d. on heroin.
J: It's better to stay in school and become a computer science engineer.

What's your opinion on the your local San Francisco scene?
It's blowing up. A lot of talent up there. People are lazy waiting for bands to come to L.A. There's all kind of great bands up there. It's real easy to get gigs. In Orange County it's not as easy to score a gig.

Currently, any bands tickle your fancy?
There's Tang, The Slack Mob, Mirv, The Mac Swanky Trio.

In the future do you foresee playing more original music rather than sampling?
Yeah, We're gonna sample ourselves rather than other people.
It's a lot less expensive

that way. The next release will have more music we've generated completely.

Is there any possibility of utilizing punk or ska band's samples on your next release?

J: It's possible. We've kind of tried--punk doesn't have that funk most of the time.

K: No ska. If anything The Clash.

When will the next album come out? Will it be released on your label Gamma-Ray or...?

J: Sept. 98 .. we'll have to argue for weeks about the title.

My goal would be the demo to be on Gamma Ray. I'd like Cargo to put it out. I spend a lot of my time calling 100 Tower Record stores-I'd rather be playing live or making songs

K:or making love.

Who or what would you like to give props or "shot-outs" to?

K: Definitely Run DMC, the Beastie Boys--the direct sons of Run DMC, Krs1, Public Enemy, Digital Underground, and Gang Starr.

J: Schooly D., Parliament the funk-a-delic--their comics and records. Cameo and Russ meyer.

What do you think is the most interesting thing about music today?

J: I like the samples and the drum loops. Hip-Hop isn't just music. There's so much influence of hip-hop in music today.

K: It's basically the same thing as it was the same 20 years. 20 years from now RUN DMC will be playing in lounge acts.

Catch the Marginal Prophets at the all ages show at Public Storage in Anaheim on March 25, 1998.



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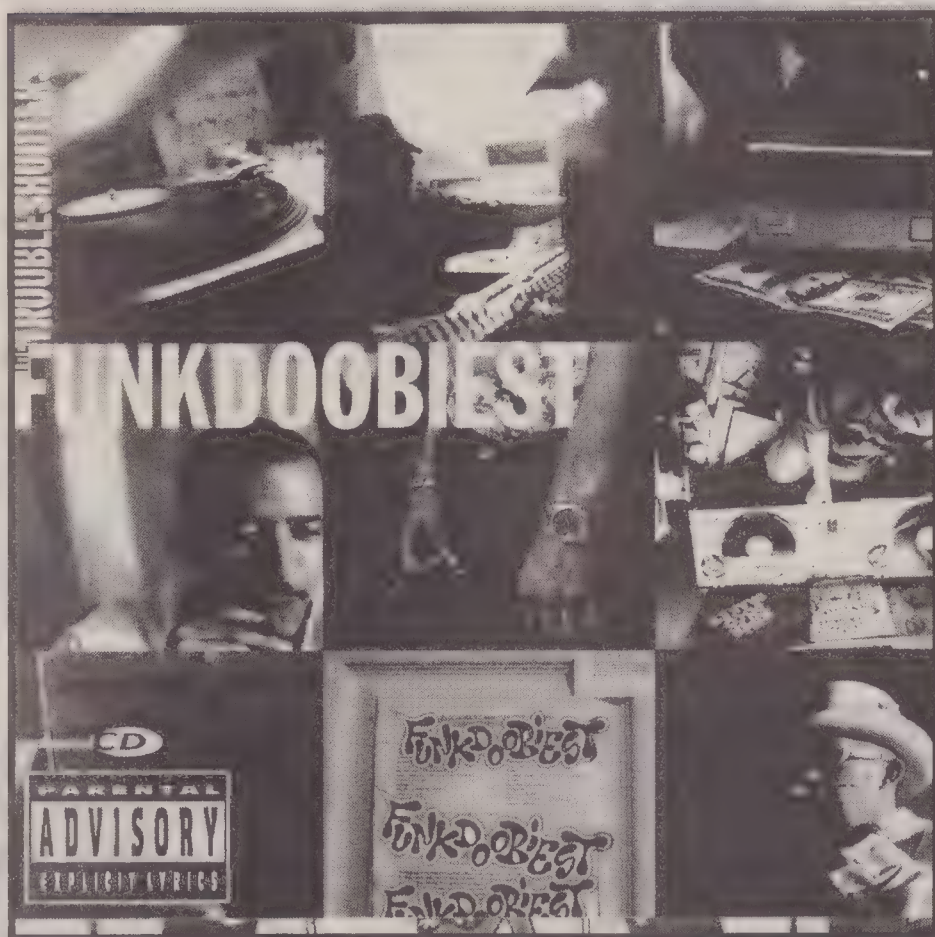
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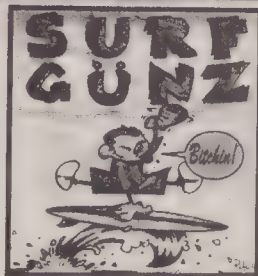
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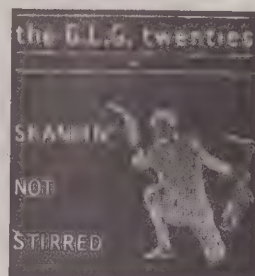
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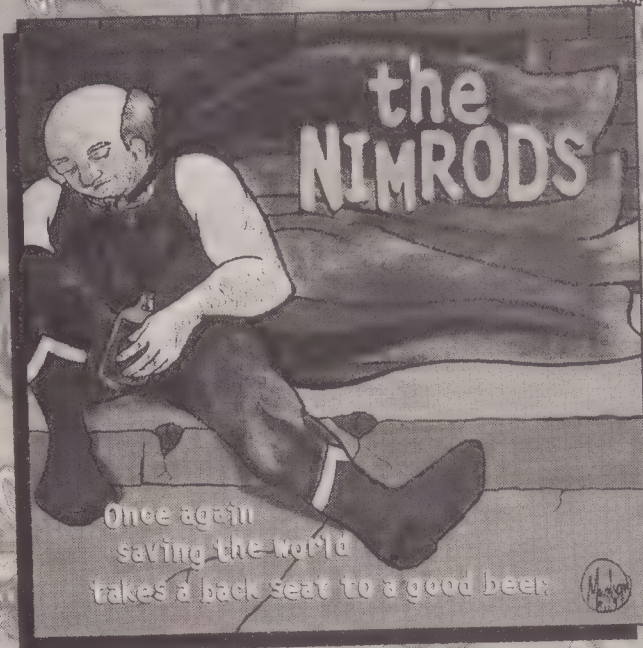
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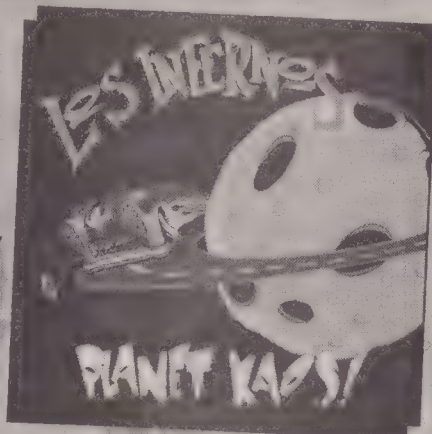
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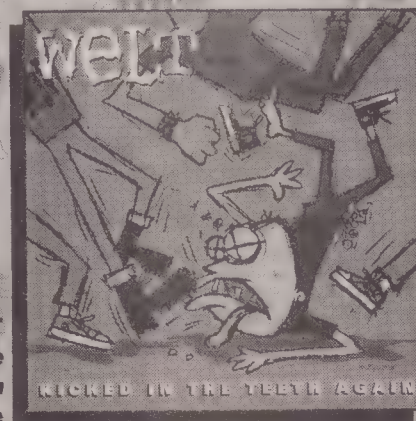


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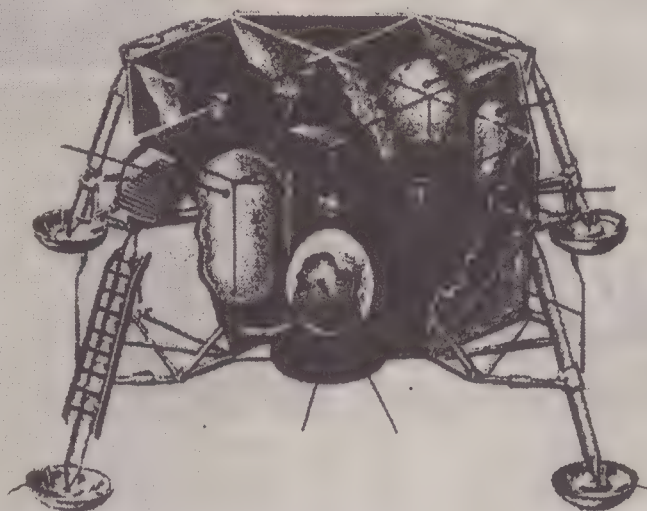
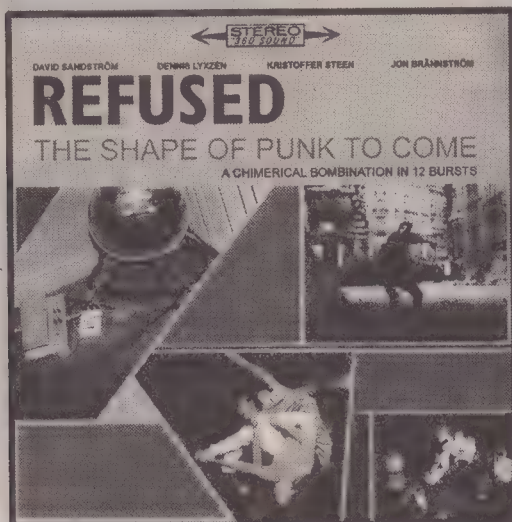


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Dancehall Crashers Mustard Plug Telegraph

January 30th @ The Barn
by Ty Robinson

Unfortunately I didn't really pay much attention to Telegraph's set. I had a bunch of other stuff I was trying to get done, and I apologize (editor's note: you loser- this is a great band). I feel like a complete pooh head, and hate myself for it, but there's nothing I can do about it. From what I could tell, they seemed pretty good. It was typical, ska-punk and the rest of the

mustard plug
photo-jimbo gray



crowd really seemed to enjoy them.

Hailing from Grand Rapids Michigan is Mustard Plug, and above average 3rd wave ska outfit. It isn't that they have a terribly unique style about them-

selves, but having been around since 1991, I think they have managed to stay a level above the mediocre bands that are popping up these days. Where lots of groups have three of four piece horn sections, Mustard Plug relies on simplicity with a measly two men on the brass, and are no worse for the wear. Brandon Jenison on trumpet and Jim Hoefer on trombone combine to make catchy, energetic hornlines on every song. On guitar, Collin Clive plays upbeat ska progressions that transfer over into punk riffs very well. He doesn't make the mistake of playing the driving parts of the song to fast, rather he lets the crunch of the distortion work to his advantage. The rhythm section of Nick Varano on drums and Craig DeYoung on bass is tight, especially impressive is DeYoung, considering the fact that he used to play sax, and just took over the four string when their old bass player left. Singer Dave Kirchgessner is no slouch either, captivating the audience with his personality and smooth vocals. They started the set with "Box", which I think is about being stuck in a van while on tour, and from there moved into "Thigh High Nylons" with it's cascading horns and infectious chorus is a definite winner. They played "You" which is catchy as hell, "Lolita", "Mr. Smiley" and a punked up version of the Verve Pipes "Freshman". Interjected into the middle of the song "Stupid" is a cover of Young MC's "Bust a Move". Trumpeteer Jenison takes over the vocals for this portion of the show and busts a rhyme like a straight original gangster. They closed with "Beer" yet another catchy tune featuring more great horns and a terrific sing along chorus, which gave the people in the crowd a chance to participate in the fun.

From the ashes of the now legendary Operation Ivy comes the Dancehall Crashers. Started years ago by Tim Armstrong and Matt Freeman, the only thing left over from those days is the name, but the current line-up of Crashers certainly does deliver. Though their set seemed a bit short, the songs they did play were well executed and energetic. They started off with their current single "Lost Again" and although it isn't their best song, it gave the people who didn't

know much of the other stuff a way to feel involved with the rest of the set. One of the great things about DHC is that they have two lead singers. On stage left you have Elyse Rodgers. She seems to be kind of like the motherly figure of the group, letting her vocals do most of the work. She danced around a bit and had fun, but always kept her cool. On stage right you have Karina Denike. She plays the young energetic sex pot daughter, dancing around ferociously, twirling,

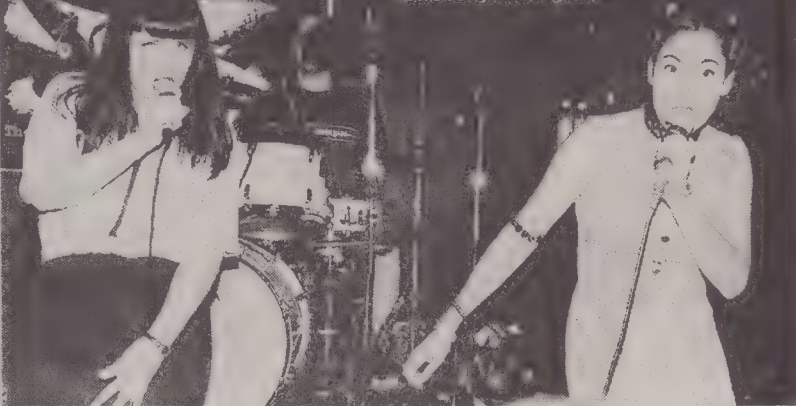
and toying with the crowd, she had me and the rest of the men in the crowd eating out of the palm of her hand. Together they are an oedipal dream come true. Most songs start off with only Rodgers, Denike waits until the chorus to join in. This is they're strongest point as a whole, the two voices blending together for

Dancehall crashers
photo-jimbo gray



an almost echoey effect. Until this night I have always overlooked lead guitar player Jason Hammon. All his solos were well placed and well put together. Other highlights, for me anyway, were "Enough", "So Sue Us", and when Dave And Collin from Mustard Plug came up to sing "He

dancehall crashers
photo-jimbo gray



Wants Me Back", I couldn't help but laugh. They ended the night with an encore of the song "Dancehall Crashers", which should that they can definitely live up to their name and bring the house down.

Dial-7 Crisis Fu Manchu Volume Trench

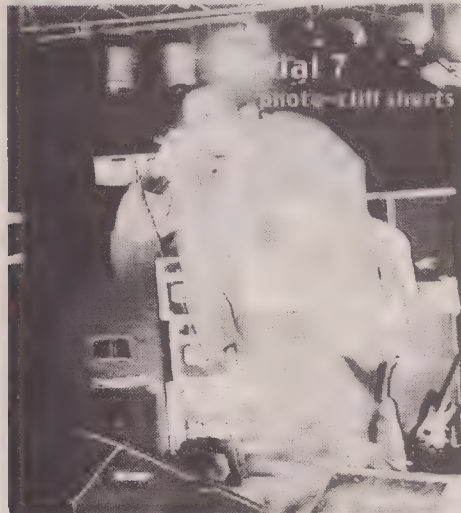
at the Showcase Theatre in Corona
Superbowl Sunday, Jan 24, 1998

by Jim Satler

Birth of a new scene, or echoes from the past? This is the question left rolling around in my head after my visit to the fabulous Showcase Theatre in Corona to catch five of the heaviest and loudest bands I have ever heard. All of the bands (with maybe the exception of Dial-7) seemed to have refined their sounds at the Motorhead school of decibel output. And none of the bands could be categorized as punk, ska, alternative, swing or techno. They were hardcore maximum rock & roll. Kinda heavy metal, I guess, in that these bands seem to have more in common with Black Sabbath than with the Sex Pistols. It's encouraging to see bands set aside their fear of not fitting into a scene and concentrating on what they should be doing, which is to let the strengths and weaknesses of the musicians determine the direction of the band, therefore molding a unique sound.

Not that any of them are the most original bands in the world. But it was nice not to see any bands competing with each other within a specific genre. It makes it easier to view each band as a unique entity on its own ground. I must apologize to Trench for missing their set. I did manage to catch Shawn, Trench's drummer. He gave me a demo tape, and I'm proud to say that I have listened to it repeatedly. It falls somewhere between the Deftones and Limp Bizkit. You can reach Trench at (714) 894-7052.

Next on was Volume, and believe me, that is a perfect name. The band has two levels of sound - "What?" and "I hope I can still have babies!" During the set, shit was falling off the merchandise wall! I would describe them as Presidents of the U.S.A. meet Tool. Volume has an unbelievably low-end



sound which can be attributed to the bass player's six-string bass that is completely overdriven, and the result is the deepest crunch I've heard in a small club.

I was surprised when Dial-7 took the

stage next, because it was so early and most of the crowd was clearly there to see them. If you haven't caught Dial-7 yet, you should while the band is still playing small clubs - definitely one of the best O.C. bands I have ever seen. Their music ebbs and flows between metal, funk, rap, reggae and punk. Dial-7 is one of the only bands I know of that could play with Goldfinger on Thursday, Buck-O-Nine on Friday and Foo Fighters and Run D.M.C. on Saturday! It was a great show. The band played songs from its self-produced CD "Yesterday Was All Day", including "Mack Fly", "133" and "Faster". The new stuff I heard is great, including "Siete", "Junior Got Shot" and "People". I asked rapper/singer Michael (Dubl-Oh!) Lord if the band is planning to record or release anything soon. He said that although they have plenty of new stuff



that isn't on "Yesterday", they're waiting for a deal before recording again. There are a few offers on the table, but they're waiting for one that will make them happy. Dial-7 has a new guitarist, Chris (C-Low) from D.I. If you want show info or want to contact the band, call (714) 774-9947.

For those who left early, all's I got's to say is "you fucked up". Crisis, out of New York, was up next, and I thought they were surprisingly good. The guitarist played like and looked like Dime Bag Daryl/Toni Iommi. Crisis has a really good drummer who plays like a hardcore Stephen Perkins. But the band member who sticks in my head the most was the singer. She was this little tattooed, blonde chick with the longest fucken dreadlocks I have ever seen! Not to mention that she jumped around, thrashed, writhed and danced like a satanic Rastafarian banshee who sound-



ed like a genetically engineered combination of Rob Zombie and Linda Blair from "The Exorcist". Crisis has a Pantera meets White Zombie meets Helmet meets Black Sabbath "tune everything down to D" thing going on - I love that shit! If you want to check out their sound, they have a CD, "Hollowing", on Metal Blade Records.

The last band of the night was San Clemente's Fu Manchu. Unlike the asshole in the O.C. "Register" who reviewed the set, I really like the band. Their sound was kinda like Nirvana and the Melvins - really powerful, groovy jams, great for doing anything fast to.

Too bad the crowd was so small. I'm sure it was because it was superbowl Sunday, and who wants to go to a club on Sunday night after drinking beer, smoking pot and eating shitty-salty food since noon? I didn't want to go, but I'm really glad I did. I thought all the bands brought something different to the stage, and how many shows can you sat that about? It may have been a little too metal for most of O.C., but at least it was heavy, hard fucken metal, real metal and not that gay-assed, hair farming, spandex wearing cock rock that so many people mistake for heavy metal. But when the scene changes in the next couple of years, and it will because it always has, these could be some of the bands that have been there before it was trendy. I leave you with some words from Jello Biafra, and they are no less true today than when I heard them for the first time over fifteen years ago - "Punk ain't no religious cult. Punk means thinking for yourself. You ain't hardcore when you spike your hair when a jock still lives inside your head! Nazi punks fuck off!"

EX-FORK TONGUE BARFEEDERS

at The Garage in Silverlake
February 8
by Edward E. Solis

With the usual crowd of freaks and dope addicts in attendance, the Garage was ready for the abrasive but punky sound of Ex-Fork. Their usual twenty minute set was in effect. I swear these guys must be the tightest band in southern California. Be sure to catch them on March 22 with Dropkick Murphys at the Whiskey. Also don't forget to get the band's new record from Cool Guy Records. It will be out in April.

Tongue hit the stage with the usual assertiveness and drunk rock ethics. Liz Tongue was sporting helmet, goggles and curvey body - baby, you got what I need. Everybody in the band has a unique look. Liz definitely has her new job as front woman down to a "T". Tongue's beats are really repetitive, but solid at the same time and the song structure is pretty basic. The band is playing plenty of live shows, so you can easily catch them.

Finally, San Francisco's own Barfeeders exploded into punk rock bazooka mode. This mighty trio played nonstop. The Barfeeders have a lot of character and pizzazz. With it's set ranging from poppy-hardcore to angst, the Barfeeders kept the crowd moving for thirty minutes straight. Cowboy hats,

tight t-shirts, and beer keep the Barfeeders going. After repeatedly throwing themselves onto people standing in the audience, the SF trio truly made its mark.

X BOUNCING SOULS

Hollywood Palladium
February 28
by Edward E. Solis

As I arrived, the Bouncing Souls were kicking out good punk rock energy. I was astonished at how many fucken people were in the Palladium. There were at least a thousand more than the place is supposed to hold. On the VIP balcony alone there were enough people to fill up the Whiskey. I like the Bouncing Souls. Their album is great. If you don't have it by now, you should pick it up. The souls were the perfect group to warm up the crowd for the legendary X. They were nonstop old school crust, and the band's stage presence really won me over.

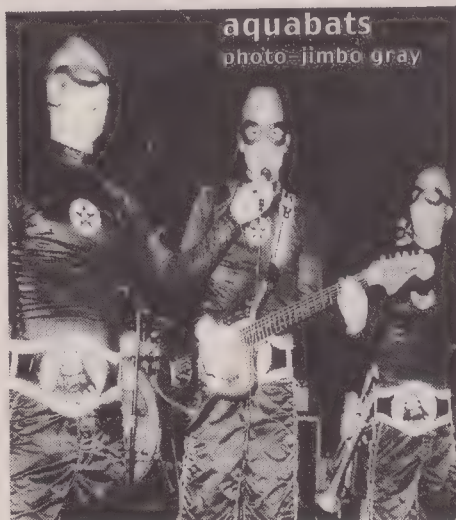
At 9:20 p.m., the lights dimmed for the legendary group from Los Angeles - X! When members John, Doe, Exene, D.J. Bonebreak and the one and only Billy Zoom hit the stage, it was amazing to witness punk rock history. The crowd erupted into a frenzy when Rodney on the Rocks introduced the band. Playing classics such as "White Girl", "Los Angeles" and "Johnny Hit and Run Pauline", I was convinced that the reason I saw members of Offspring, Voodoo Glow Skulls and the Red Aunts at this show was because class was in session.

I think it is safe to say that Billy Zoom is the king of all rockabilly guitar. John Doe was keeping the energy level high with his uplifting stage presence. When the show was over, I was waiting with my girlfriend, Melinda, for our ride home. It was about 45 minutes after the concert, when out came John Doe of X, just walking out with a couple of friends. The funny thing was John Doe approached one of those guys selling bootleg X t-shirts. Next thing I knew, he was shaking the guy's hand, and then he walked away with a bootleg X shirt over his shoulder. John Doe's humility with his fans was the coolest I have seen. While walking down the street, he would hear fans who were sitting in their cars calling to him, and he would just mosey on over and kneel down to talk to them, with his hands on the door and head in the car. That's Punk Rock!

Primus Blink-182 Long Beach Dub All Stars The Aquabats

The Snow Core Tour
February 7th @ The Orange Pavilion
by Ty Robinson

For months and months all I've heard about is El Nino this and El Nino that blah, blah, blah. Sucks to El Nino, that's what I said. Well, the boy is here and he picked this particular night for his big arrival. The second I got out of my car and into line it began to pour. So I was completely saturated for the two hours that I stood in line. Yes you read correctly, two hours. The whole outer area was so shabbily run I couldn't believe it. Nobody knew where to go, there were two huge lines both dumping into this massive swarm of people right in front of the gate. Security was really bad, not letting people in with so much as a tube of chapstick, the whole thing was moving way too slow. Take 2,000 soaking wet, pissed off, chapped lipped people, and tell them they all have to get through one three foot wide area and what do you get? I'll tell you what you get; Anarchy! All it took was a few rowdy individuals to get the masses worked up and the chaos was set in motion. This was total pack mentality. The screams grew into roars pushes turned to great waves of flesh and hey, lets face it, fifteen fat guys in black shirts can only hold an army back for so long. During the fray, umbrellas were taken, broken to pieces and thrown around, flyers were burned and people actually floated on top the raging crowd. With my unused ticket in one hand and a broken umbrella handle in the other, me and 300 of my closest friends charged across the field like it was a scene out of Braveheart or something.



Finally inside, I sat back and shivered as the Long Beach Dub All Stars (I missed the Aquabats) played a style of music like only

they can. the focal points of the band have to be Eric Wilson and Bud Gaugh, the

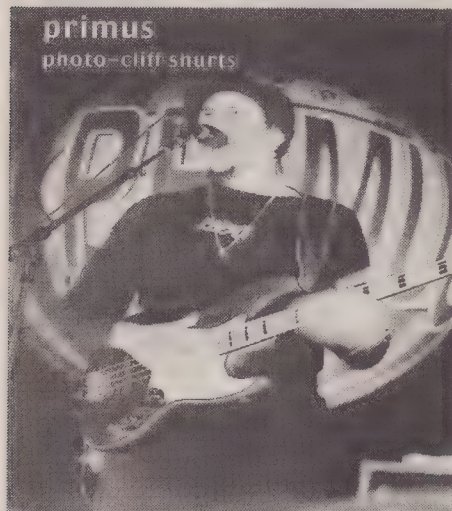


surviving members of Sublime. Eric, a very large portion of man, stood rocking gently to the music playing everything from punk, to reggae, and hip-hop, or anything in between, and Bud back on drums, was equally impressive on the skins, bouncing up and down to whatever beat he was playing, a smile never leaving his face. Let me not forget the rest of the band; the singer who manages to sound exactly like Brad on the sublime covers; the DJ; the keyboard player; the guitars; the horns: all these things mixed together very tightly into one piece of working music. It was really impressive. When Sublime went on tour, it was as a three piece. But with all this equipment, they could play the songs exactly like they are on the albums, samples, scratching, horns and all. As for their original material, it was a little to slow for my taste. At the end of their set HR from Bad Brains came out to close things with some more punked up stuff. I'm not a huge bad Brains fan, but his presence on stage was so great that I couldn't help but be impressed. If there is a heaven, I'm sure Brad Nowell is there looking down, equally impressed, by what his friends are doing now.



Next was San Diego's Blink-182. they're fun, they're fast, and they put out a pretty good album to boot, yet on this night I was expecting a little more from the Blink boys, who left me rather unimpressed. There's a fine line that a band can walk between having fun on stage and just plain stupidity. I think they crossed over into the special ed. room on this occasion. All the talk between bassist Mark Hoppus and guitar player Tom DeLonge really

wore on me. At times it seemed almost rehearsed, and at no time was it very funny. I know they've been out on tour for a while now, maybe what they need is to go home and rest for a bit to bring the freshness back to their shows. Just as their antics wore on me, so did DeLonges vocals. Near the end of the set I wanted to hear him sing about as much as I wanted to hear my own skull being crushed. They played "Dammnit" and the crowd went nuts, which I can't blame them for, after all it's a really good song, but overall their set was really lacking. Sorry Blink.



After what seemed like four or five sequential viewings of "The Postman" (a long time) Primus took the stage, and to my delight was every bit worth the wait. I don't claim to be a huge Primus fan, I know little of their music aside from what gets played on the radio. But they had to be one of the most amazing bands I've ever seen. All their songs were so complex, there was no verse chorus verse to be found, rather each song seemed to be a perfectly flowing free form jam. They were all very different, ranging from what I'd call like a bastard reggae number to rock, to shit like you've never heard before. Les Claypool is God on bass: he plays better than, and unlike anyone else in the world. The drummer played the best solo I've ever heard and the guitar player ripped it up too. At one point he grabbed a beer bottle that was sitting on top of his amp, and used it as a slide. Foam shot out the neck of the bottle as he thrust it down the neck of his guitar, and the crowd's eyes shot out of their heads with excitement. By the end of their set I couldn't help but agree with the rest of my now jaded rain soaked brethren, that "Primus Sucks"

NOFX
SNUFF
MUSTARD
PLUG
ALLDAY

Dateline: 01 February 1998
Time: 19:00 hrs.
Place: The Palace
by Psst Chris

The night started out great and went down hill from there on in. Some

dumbass from Fat Wreck Chords forgot to put my photographer and myself on the guest list, so it becomes a scramble to get in without paying \$45.00 for a ticket.

Well, we both got in with the help of some stupid doorman and somebody else's guest spot.

The line up for the night was as follows: Allday from Long Beach, The Mustard Plug, SNUFF, and of course NOFX.

Allday starts up with their usual drunk male chauvinistic, death dealing style of music and has their way with a crowd that would have not been there to see them anyways. Their belittling only lasted for about a half hour, before Paul and the Boys retired to the back stage for some more liquor and some back stage antics. No fight happened, thank fucken god.

The Mustard Plug take the stage with their black jackets and mustard yellow shirts on, enraging the crowd with that ska sound that everyone just loves so much. I would have loved to be them that night, because everyone waved at them with one finger, they must have felt loved. They also got to go home (or at least off the stage) with balls of paper, shoes, cups, ice cubes, and not to mention lots and lots of luggies. I was happy when they finished, they looked like they weren't having much fun at all, ska bastards.

SNUFF livened up the place with their three piece power rock style. Some dumbass and his two buddies decided to kick my girlfriend's ass when I was floating and couldn't do shit; you know who you are, and if I catch you, you are dead muder fucker. But besides that bullshit, SNUFF fucked shit up and stole the show from this point.

NOFX knocked the crown on their ass with a mix of new and old shit. Not too much and not too little. NOFX then disappeared and left this one in the record books.

NOMEANSNO
ROYAL
GRAND
PRIX

1-31-98 @ THE FOOTHILL
by John paul

I dont know anybody who doesnt like going to this fine establishment called the Foothill. You cant go wrong seeing anybody here, its always at least 18 or older and they got 2 bars conveniently located at both ends of facility. I'll go to the Foothill at any given time.... I'm pretty sure the Royal Grand PRIX

are touring with NOMEANSNO (possibly filling in for their long time tour mates DOA) since DOA disbanded earlier this year. Please take a moment to think back and remember those great DOA jams.....anyways these bad boys from Montreal, Canada sure live up to my expectation of most Canadian bands with know-how to really rock(I dont know why but all my experiences with canadian bands have been very memorable and very much worth buying their material). I walked into the Foothill with one basic nees: to see NOMEANSNO (I hadnt heard of Royal Grand Prix) but after the Prix set was over and when some cash comes my way, I will purchase any of their releases. They have a great rock n roll style (reminded me of a combination of Rocket from Crypt, Devil Dogs and that great Canadian style Ramones a la NOMEANSNO's counterparts the Hanson Bros.). These guys looked like they were having a good time and we all know thats all that counts. In my opinion the crowd was enjoying them as much as I, so.....

Now for the "main event" NOMEANSNO!!!!!!!!!!!!!! this was my second experience seeing these Canadian powerhouses and let me tell you, these guys are the fuckin greatest. The band primarily consists of the infamous Wright Brothers (one on drums, other on bass) and 2 guitar players which as far as I know rotate between tours. Since the early 80's NOMEANSNO have a very impressive 10 records under their belts and have toured the world. I own 6 of their albums and not one is a downer.

Their sound constantly revolves from a very bass-heavy, progressive almost futuristic style to a bitter, sludge-like noise. the two bros respectively called MR RIGHT and MR WRONG are masters at their trade. I honestly feel that they give both MR. Claypool and a certain Mr. alexander a run for their money. I guess the best way to describe their very complex yet very precise sound would be like Primus on heavy drugs(speed or heroin depending on the particular mood). these guys especially know how to satisfy their fans they went on at about 11.30 p.m.and after a great encore left the stage at approximately 1:30 a.m.....where did all the time go???

If you care or are curious about maybe what record to pick up, may I share my personal faves.....I'll go easy and give you my "THE ESSENTIAL NOMEANSNO LIBRARY".

my absolute favorite is their not so new, 1995 release "the worldhood of the world (as such)." This album just tears shit up. My 2nd favorite is the 1989 release "wrong," a landmark record to many people. The bottom line is you buy any of their records and I promise it will tap into any feelings you have or haven't and leave you with a smile.

Oh yeah I almost forgot, for you long time fans they played a few new songs off the new record coming out at the end of the year and all I can say is lookout!!!! Viva la rossal!!



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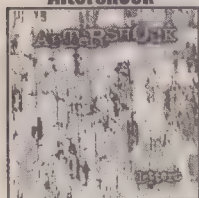
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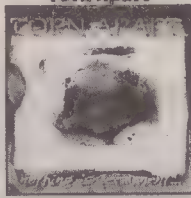
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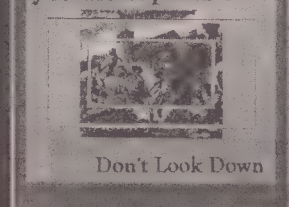
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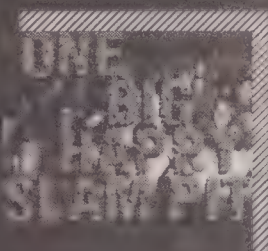
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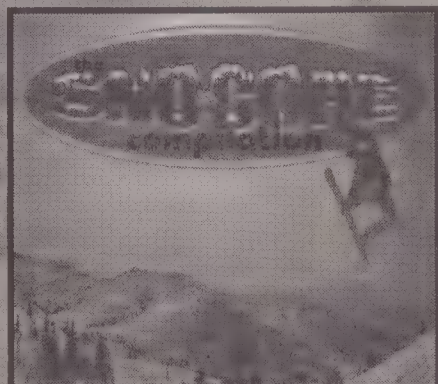


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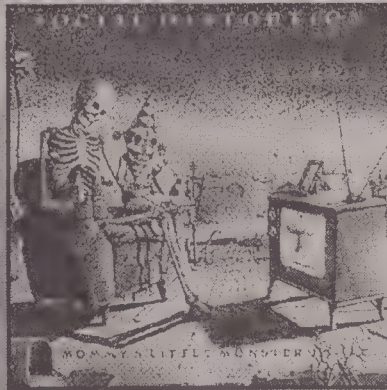
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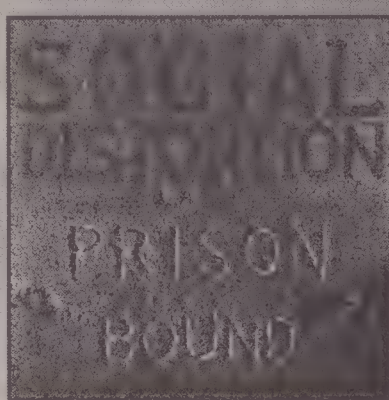
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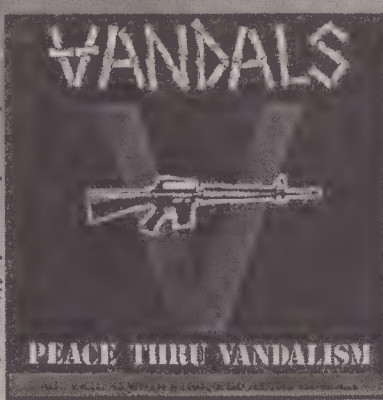
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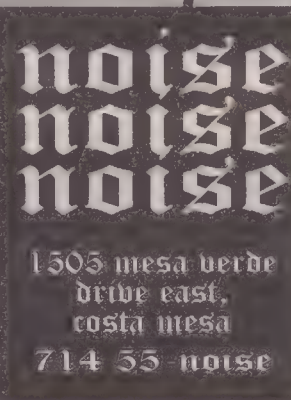
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Take your best St. Patty's guess on the Webster's definition of leprechaun.

- a) leprechaun- a fairy who can reveal a buried crock of gold.
- b) leprechaun- a symbolic figure representing the festive celebration of the Irish.
- c) leprechaun- a character depicting joy in the celebration of St. Patrick's Day.
- d) leprechaun- a happy-go-lucky fuck who uses St. Patty's Day as an excuse to get so drunk he forgets he's Irish.

See answer at end of cd reviews!



VARIOUS HELL COMES TO YOUR HOUSE TIME BOMB REC.

Released back in the days when vinyl was king (1982) and the compact disc was non-existent, this was the premier L.A. punk compilation. Now here to cash in on nostalgia is the re-issue and all I can really say is BUY IT! Some of the best stuff any of the included bands has done is on this comp.. S. DISTORTION, CHRISTIAN DEATH (when they were good), 45 GRAVE (the best stuff they ever recorded), MODERN WARFARE (ditto), RED CROSS, SECRET HATE (L. Beach heroes) and more. A definite trip down memory lane, before punk was ruined by classifications like crust, straight edge, P.C. and all that other bullshit. A time when only the music

mattered, and most of it was great. Punk rock forever.

-Maynard Krebs

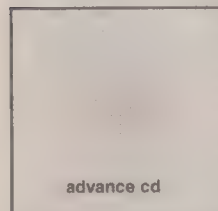


BLACK FLAG LIVE 84 CD SST RECORDS

"Slip it In" era Flag tearing away on this one with probably the best of the later line-ups, sans the original. Most people bitch about how they sucked w/ Rollins. But they can bite the big one cause any era-Flag was better than most of the drivel that's coming out now. Shit, very few bands can measure up to the influence this band has had on music today. The whole "power violence" scene for starters. Anyway, solid recording and performance from Ginn and cohorts. This band could move mountains live and make ears bleed and now here's a document to prove it. A good mixture of early and later songs and total power that is made to be cranked up loud. Made me

want to get out my air guitar and break shit.

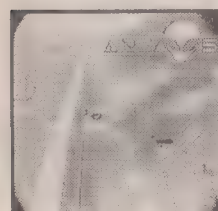
-Maenad Koreans



FACE OF CHANGE LIVE FOR TODAY LOST & FOUND

Wow. Just when I'm about to judge another CD by its cover, the point gets driven home yet again like a hammer attack on my bad knees. Don't. Face of Change is a perfect example of what can happen when you pop a CD of a band that you know nothing about into the machine. Good things man. Good things. Face of Change is apparently a Japanese hardcore band that comes to us via Germany's Lost & Found records. Fans of hardcore or those just looking for something new to thrash around to should consider *Live for Today*. Eight equally pleasing tracks of thick, pounding punk rock which is relentless. Fine meaty changes interspersed with thick churning guitars, rapid beats which pause for air now and again, only drop into rhythmic glory. It is indicated that this is a live recording, but the mix is so solid (listen to the drum tones and the sonic signatures on History Repeats itself), that I have my doubts. While the vox are bratty, they differ from so many bands in that they convey true anger and conviction (Failure Teaches Success), and in end I want to see some lyrics. Face of Change is a heavy, aggressive band that appears to have a clue. The songs rip, but the arrangements hold the attention. Very, cool riffs, definitive sendups. Ingredients for a solid disc that belongs in your collection. RECOMMENDED.

MEL TORMENT



AREA 51: DIGITAL ZERO/OVERLOAD V/A HIDE THE CROWN/ SCREAM/VICTORY RECORDS

This is a fifty-one song comp of hardcore bands from the US and abroad, most of the tracks are sub-par; a majority of the tracks have that lame metal sound. Most of the bands that are decent are ones that are familiar i.e. Snapcase, Ignite, Will Haven, Despair, By The Grace of God etc. There is a meager sampling of what foreign hardcore has to offer, which in actuality isn't all that much. The mindlessness of the hardcore scene in general becomes very apparent; in many instances these versions hardcore are nothing more than metal bands with a more punk approach. After I was finished listening to all the songs (which took a hell of a long time), I started to ask

myself why I even consider myself a fan of hardcore. The only conclusion I could muster is I love the energy and harshness, but I do realize that the state of hardcore is becoming as generic as any other scene (if not more so).

-Jason Chittenden

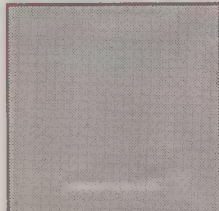


VISION THE KIDS HAVE A LOT TO SAY GRILLED CHEESE/CARGO RECORDS

As I popped Vision's CD into my boom box, I had many preconceived notions. I assumed that Vision was going to be another boring version of Minor Threat/7 Seconds influenced hardcore; I mean with an album title like The Kids Have A Lot To Say, wouldn't you think the same? (Not that it's a bad title--in fact it's a very true statement-- it's just a phrase that's been played out in the hardcore scene.) Instead, what I discovered was more of a melodic punk band with a definite old school hardcore influence. Musically Vision is well thought out and pretty slick. Vision is some what similar to a cross-breed of NOFX, Sick Of It All and No Motiv with more of a

pop sensibility. The lyrics of Dave Franklin are realistically honest, but his vocal style is perhaps a bit too influenced by Ray Cappo (Shelter, Better Than A Thousand). Overall this Jersey five piece wouldn't exactly win an award for creativity, but they are nonetheless an enjoyable band.

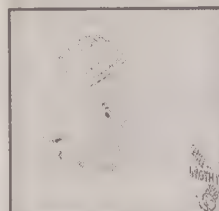
-Jason Chittenden



SUPERNOVA ROX AMPHETAMINE REPTILE

Supernova is one of those bands that refuse to give up, much to my delight. While their Devo type wackiness always invites comparisons, the guitar orientation never leaves their punk roots open to question. Songs like "Back In The Saddle" and "Swat The Fly" prove this, but interspersed throughout Rox you find the offhanded humor again and again so that you know not to take it all that seriously. Rox has that fresh pop/punk feeling which leaves you feeling like these guys could write songs like "Dancing Skool", "Mommy" or "Flagpole" until the cows come home. Not that I want to be around when those space cows do come home, but you know what? You could do a lot worse than this. Okay, the vox can bug, but Supernova can flat out rock with the best of you punkers (Books, Monsta), and you know this if you've ever seen them live. And you won't fail to get a good lift from the biting humor on Cowboy or the on-target metalesque jabs of Rock and Roll. Will everything really be all right? RECOMMENDED.

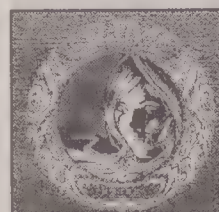
-MEL TORMENT



CRUEL TIMOTHY RULES OF THUMB FOR THE MOLESTED PANDEMONIUM MUSIC & DONUTS

I can honestly say that I've never heard a more self involved and self diluted piece of crap in my life. Cruel Timothy is the product of one man who is disturbed and zero in the way of creativity. Timothy tries to pull of some kind of slow introspective alternative, but rather the result is magnified stupidity. I think that the real problem that plagues this man is that he is son convinced that he is an "artist" that he doesn't give a whole hell of a lot of thought into what he's doing; he's positive that it's genius when it's pure dog shit. The one Cruel Timothy is the perfect soundtrack for the self-centered asshole. I know a few people who I want to give this album to.

-Jason Chittenden



GRIME RAGNAS NORTHERN ASSEMBLY RECORDS

What's that, you want Ween to do a straight rock n' roll album with a slight dash of Jon Spencer Blues Explosion thrown in? Well there must be a god (I'll let you be the judge), because your prayers have been answered, Grime is here. Far from your typical genre, this three piece combines 70's rock, powerful bass lines and complete drug hazed oddity. Although, I truly do appreciate Grime for their originality, their overall style and sound fails to hold till *Ragnas'* conclusion. I would strongly recommend for those who are in search of an alternative to the alternative, other than that it's not too horribly exciting. (Perhaps the entertainment level of Grime would be

greatly enhanced with the aid of narcotics, but I'm not suggesting the use of drugs, cause I'm straight edge, ain't I special?)

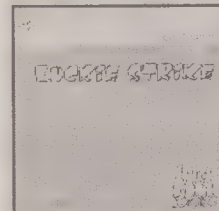
-Jason Chittenden



METRO STYLEE SOUL GARAGE SKA DVS MEDIA

How do these ska discs keep winding up my box for review? Metro Stylee is an east coast, six-piece ska band, and Soul Garage Ska is a well-mixed effort with that East Coast old school approach to the horns and rhythm. With Patricia Verdolina on vocals, you have to get past the Save Ferris comparisons which would not be valid anyway, as Metro Stylee is more true to the genre. Still not much here beyond the happy horns and well executed rhythms to get real excited about, although Soul Garage Ska does toss some curve balls in the mix (Nude Reggae) as they change up the pace on some of the slower numbers, allowing the band to explore a bit. Conversely, ends up being an old school lullaby. Not a bad mix of the slow, the groove and the upbeat numbers, but believe me, only ska aficionados will warm to this. TRUE FANS OF SKA ONLY.

-MEL TORMENT

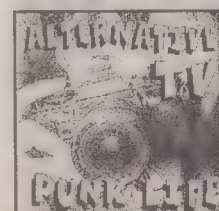


LUCKIE STRIKE GEEKCORE PORK N BEAN RECORDS

Finally there is a band that knows how to combine punk, ska and pop with out sounding like a sell-out band. Luckie Strike is mainly pop-punk but they aren't lame in the least, they are very enjoyable and focused. The most talent element of Luckie Strike is the vocals of Mel; who makes that singer from Save Ferris sound like an amateurish 12-year-old. Musically this four piece works well together processing a very smooth and thought out punk sound. Don't forget to check out the hidden song which delivers a direct though on Alanis Morissette. This is the band that could open people's eyes, to ween themselves off cheese ass bands like Reel Big Fish, Jeffries

Fan Club, Save Ferris, the Assorted Jelly Beans and Goldfinger. If you like pop-punk or skacore you should definitely check out Luckie Strike's Geekcore, and avoid all the crappy sell-out bands who are "cool"

-Jason Chittenden



ALTERNATIVE T.V. PUNK LIFE OVERGROUND RECORDS

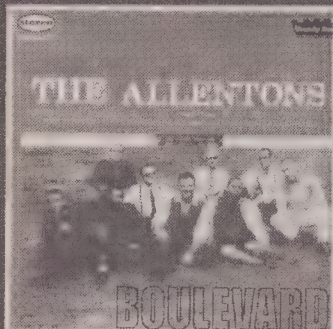
A.T.V. was one of lesser known British Punk bands in the early 70's. This CD is a recent recording of the band with I believe one of the original band members, Mark Perry. Musically this sounds somewhat experimental, something like the early Fall or Gang of Four. With exception of the song "Life". This song was originally released about 20 years ago

-Dimm 1

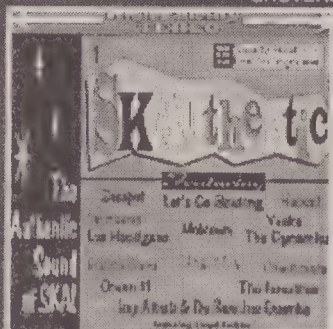
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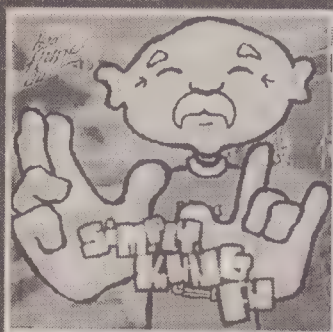
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THE ALLENTONS



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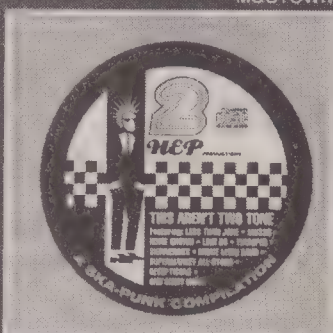
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V/A
OUT OF THE DARKNESS INTO THE LIGHT
DOLOMITE RECORDS

Showcasing bands in Orange County that are mostly unheard of, makes this comp a real gem to buy! This comp contains funk, hip-hop, rap, soul, and more. This album is a real deal at \$5 bucks for 18 songs. The best songs on this CD include World Tribe's "Criminal Mind", Gran Torino's "When I Grow Up", The Untouchables "Tropical Bird", Chris Gentry's "Just Another Day At Work", Funktion's "Real Metaphor", Vitamin L's "I Love Hypocrites", Pocket Lent's "Tuning Out", Da Pimps "We Just Wanna Party", and my personal favorite: Kottonmouth Kings "Bump!!" Go get this CD and get funky!

- Jamie Wry



LITMUS GREEN
IT MUST SUCK TO BE YOU
TACKLE BOX RECORDS

If you liked Litmus Green's debut album you're absolutely gonna shit a brick over this. In the course of one album, these Glendale boys have not only managed to rearrange their sound but keep their original attitude and focus (is this thanks to the stellar production job of Jim Monroe and Final Conflict's Ron Martinez?). This time around Litmus Green have developed a more structured and precise version of old school gutter punk. It Must Suck To Be You isn't exactly for the Christian Coalition member in your family, but rather for those who actually think. Tracks that stand above the rest are "Operation Unabomber," "Jesus H. Christ" and "Anal Probe." But don't forget to check out the hidden track which contains various samples showing the moronic behaviors of many Christians and the Right to Lifers. Punk is far from dead with bands like Litmus Green putting out raw punk with an engaging political focus.

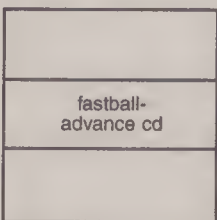
-Jason Chittenden



LITMUS GREEN
IT MUST SUCK TO BE YOU
TACKLEBOX RECORDS

On their third full-length album, Litmus roars through 14 songs in particularly quick fashion. No song over 2:10 except "Squid", which pops in at 3:01. Coming from Glendale, CA, this foursome plays a hard driving, blistering form of punk that has gained them fans across the nation. Add to that the Rev Sean's lyrics, which range from tasteless humor to ragin' political statements, Litmus Green is definitely a throwback to the insanity of bands like the Germs and even the Pistols. In their bio, it says that the band is going to be in the third installment of director Penelope Spheeris' "Decline of Western Civilization" documentary series. Here's hoping that its more like the first one and not the fuckin' metal one. Great album.

-Frank Cardoza



FASTBALL
ALL THE PAIN MONEY CAN BUY
HOLLYWOOD RECORDS

Knowing nothing of the band except its KROQ song, "The Way", I venture into this review with high hopes. "The Way" weaves a lounge feel with Cake-like vocals and an alternative flow. But unfortunately, the rest of the album plays out like a circa 1991 alternative pop band. Nothing too exciting when you enjoy a more KROQ one-hit wonder. Without a lyric sheet, I am left to guess most of the vocal lines, but I doubt there are any earth-moving phrases on this album. Hey, I like U2 and the Gin Blossoms, but I don't need a low grade version. Get a grip, Fastball. LATERZ.

-Frank Cardoza



GROVERS
S/T
BIG MAMA RECORDS

Groovers, formerly Grover's headache, is back and better than ever! This new and improved version of this O.C. band, is tight and talented. The debut CD which includes 7 songs, ranges from ska to alternative. My favorite songs on here include: "There You Are", "Lie Awake", "Anorexic", "Crushed", and "Pickles". This band has got style and they are anything, but typical Orange County sound.... I couldn't put this disc down and neither should you.. Go out and get this CD.

-Jamie Wry



VARIOUS
GODS OF DARKNESS CD
NUCLEAR BLAST REC.

O.K. I know the trappings of the black metal scene are cheesy. The corpse paint, inane lyrics about the forest and snow, and the child-like rants from the fans about which band is "true" black metal. But at the moment I find there is no other music as extreme as black metal, so I like it, shoot me. If you've wanted to dabble in the depths of this music I recommend this as a inexpensive way to hear some of the scenes higher musical points. While some of the bands go for the extreme speed attack, others go for the more majestic, almost symphonic sound layering. Either way it's all good to my ears and while some of the tracks have already been issued, there are unreleased ones as well. I enjoyed hearing the mix of different bands DIMMU BOGIR, SATYRICON, IMMORTAL, CRADLE OF FILTH, and ENSLAVED the list goes on. All worthy of a listen, and will have you running around in the woods with a big sword and worshipping the devil. Kill your parents to get the money to buy this, you can't go wrong.

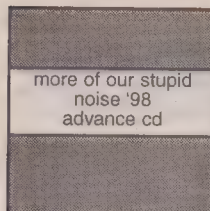
-Maynard Krebs



WOLFPACK
LYCANTHRO PUNK
DISTORTION REC.

Hell yeah, fucking great shit. Combine DISCHARGE and early ENTOMBED for an incredible savage punk rock attack. More vicious than the Rodney King beating, and heavier than a sumo wrestler Wolfpack have proven to be the new kings of Swedish punk/hard-core. I knew this was gonna kill cause it's on the Distortion label, but I wasn't prepared to be knocked on my ass like I was. 13 songs in less than 30 minutes keep the blood flowing, and the metal is kept to a minimum with no extreme wanking in the solo department. Fuck all that Swede stuff Victory is importing (except FINAL EXIT) this rules.

-Maynard Krebs



MORE OF OUR STUPID NOISE '98

V/A
NETTWERK RECORDS

Oh my god, I have actually found a comp with bands that you can actually distinguish between one another. More Of Our Stupid Noise '98 features 25 Canadian bands with a more alternative approach, which actually works quite well. Some of the highlight of this comp include: the pop-alternative acoustics of Lou Barlow, the Veruca Salt-like sound of the female fronted Scratching post, the alternative of the pop-punk Shortfall and the indie-post-hardcore styling of Bionic. Then there is the stripped down and effective hip-hop of Hip Club Grove. Don't let this compilation's title fool you, this is far from stupid noise but thought out and talented noise.

-Jason Chittenden



HALF EMPTY PEOPLE ARE BASICALLY GOOD NEW DISORDER RECORDS

With a name like Half Empty, I was looking forward to making some snide comment about this album being half good, but I simply can't do a sublime punk rock album. Half Empty is what punk rock should be about; unrelenting thought with undeniable raw creativity. Perhaps the most refreshing aspect of this four piece from the West Bay, is the shared vocal duties shared by Rachel, Jack and Ernst, which deliver total aggression and an actual thinking perspective. The music is true hardcore punk with a slight ska influence, but it's not reminiscent of any band, it's original. *People Are Basically Good* is one of the most punk rock albums I've heard in the last few years, and as always the best music seems to come from the Bay Area. Half Empty is a band that should be hailed as one the greatest thinking punk rock bands in existence today.

-Jason Chittenden



SMUT PEDDLERS FREEDOM RANSOM RECORDS

Yes, it is another charmer from the Smut Peddlers. Rockin' more than 5 heshins with a Pist as hell singer. What more could one ask for? Except a chick drummer, but that's in there also. Smut Peddlers if haven't had a chance to see them or had the privilege to hear them, they have an 80's hardcore/punk rock music style with Keith Morris sounding singer. But hey, what the fuck, it works great for these guys and with 14 tracks there should be at least 3 sons that wet your appetite for drugs, hate, and sex. Fuck get this one and the first CD if you can, it's well worth the trouble of going to at least 6 records shops to own something by the Smut Peddlers.

-Pstt Chris



THE HEARTDROPS THIS IS THE HEARTDROPS MELTED RECORDS

Unimaginative, dull and repetitive, welcome to the world of the Heartdrops. The sad thing about those adjectives describing the sound of the Heartdrops is that those are the good points. Nothing on this disc resembles anything interesting from the ordinary vocals to the boring guitar lines and drum beats. The Heartdrops do attempt vocal harmonies which gives them a tad of credit, but they're attempt is unsuccessful. From, "1-2-3", to "tool for love", it is evident there is nothing special here. They might want to try to re-start the band as a Social Distortion cover band, they will probably have more luck, they already have the musical resemblance.

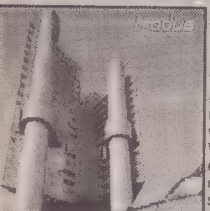
-Joe Licavoli



DAVE'S BIG DELUXE LIVE AT UNIVERSITY HIGH PROM '97 SLIMSTYLE RECORDS

The University High Prom of 1997, must have been one jumping dance. Dave's Big Deluxe combines an unbelievable brand of swing and foot thumping ska to form they're unusual brand of music. "Little LA" and "Left & Right", display this description extremely well. Swing on over to your local record store and check out Dave's Big Deluxe.

-Joe Licavoli



FRODUS CONGLOMERATE INTERNATIONAL TOOTH & NAIL RECORDS

Don't let the Tooth & Nail label turn you off; this release from Frodus is perhaps their most involved and thought out bands to date. This Virginia three piece combines the post-punk-hardcore sound of Fugazi with a Tool/Stanford Prison Experiment like driving force. The rhythm section is what seems to be the igniting force behind Frodus; with some interesting time signatures and pulsating bass lines. While the guitar work seem to deliver the melody and emotion of each song. The lyrics are very introspective and intriguing with their content. For all of those who are worried that Frodus will just be some praise and worship band, there is no need, they didn't mention Jesus once (thank god!). *Conglomerate International* is an album for the Fugazi fan you, and if you dig these guys be sure to check out Puller and For Love Not Lisa.

-Jason Chittenden



ADAM'S ALCOHOLICS CIRCLE THE WAGON'S DIRTY RECORDS

PUNK ROCK!!!! Adam's Alcoholics are fast, in your face, punk rock, as on, "190 PROOF". This band does not really offer anything out of the ordinary with their brand of punk. They're not very repetitive, which is a great trait for a band to possess. The problem that they have to conquer is they're mentality of being overly punk rock.

-Joe Licavoli

MUCHACHA S/T SLIPDISC RECORDS

Totally rock n' roll with solos and all that shit. Sounds great and should be a part of every collection. If you like rockin punk, if you love the Hummers, and all that stuff, you'll like Muchacha. The picture on the back is well worth the price of admission.

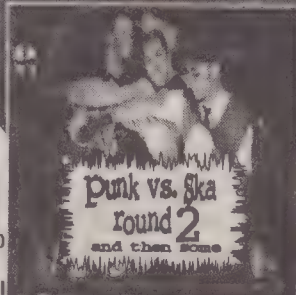
-Pstt Chris

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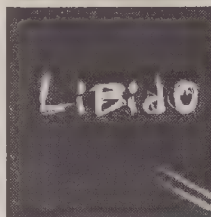
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MANDINGO ROCK LIKE A PHOENICIAN DIRTY RECORDS

A live recording of a party? Well that's what this is. Not bad quality in the recording of a live set. The music ranges from typical punk rock to even more typical punk rock, but it's o.k., what else could you ask from the middle of nowhere. Guitar solos are a little much for every song, this isn't KISS after all.

-Psst Chris



LIBIDO Advance release-KILLING SOME DEAD TIME VEVEL

Moody, alternative Euro-pop from a Norwegian band currently residing in England. The brooding slow numbers left me not caring, while those songs with a bit of pace (Supersonic Daydream, Blow) were more interesting. Textured, swirling music, allegedly influenced by Mudhoney and Sonic Youth, but don't believe that. The mix is smooth and slick, and there is no visceral energy or raw energy. If you're brooding, introspective and have the time, wait for the full length. LET'S WAIT FOR THE FULL LENGTH BEFORE DECIDING.

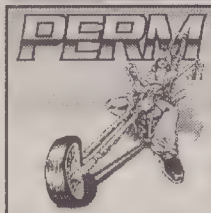
-MEL TORMENT



THE LINE AURICLE STONE ENTERTAINMENT

The Line is not your average punk band. It's hard to keep track of where they're music takes you. "FIGHT, FIGHT, FIGHT" and "HARMONIC DISILLUSION", both will be running through extremely fast rhythms and suddenly stop, and start up right where they left off, unbelievable.

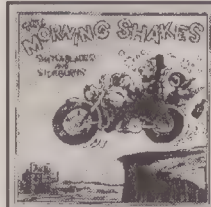
-Joe Licavoli



PERM (SELF-TITLED) NORTHERN ASSEMBLY RECORDS

80's metal lives! Of course, that's not really a good thing. PERM is extremely enjoying and boring. The worst thing about this band is the repulsive vocals. All the songs on this five song disc, ensue the sound of bad PERM, horrible.

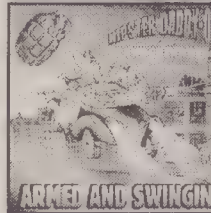
-Joe Licavoli



THE MORNING SHAKES SWITCHBLADES AND SIDEBURNS STIFF POLE RECORDS

"Switchblades and Sideburns", consists of fast punk tunes that will make you want to go run around in a circular fashion. The Morning Shakes contain miasmic guitar lines, rocking drum beats, rounded off with rigid vocals. "Piss Off Daddy" and "Back to Batten", display they're sound quite well. Any punker would treasure this newest release out by the Morning Shakes.

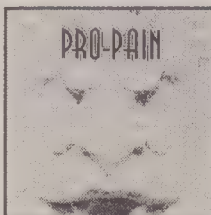
-Joe Licavoli



HIPSTER DADDY-O AND THE HANDGRENADES ARMED AND SWINGIN SLIMSTYLE RECORDS

Get up and get going to the sound of Hipster Daddy-O and the Handgrenades. Sure they're name is really lame, but that's O.K., because they're sound is not. This band combines, a bit of rock and a lot of swing to form they're infectious style. This is evident on, "Cigar Smoke" and "Old Letters". The horn section is unbelievably tight, the guitar riffs will get you rocking, the drum beats get your foot thumping and the vocals will have you singing along. Go to your local record store and demand, "Armed And Swingin", you won't regret it.

-Joe Licavoli



PRO-PAIN S/T MAYHEM RECORDS

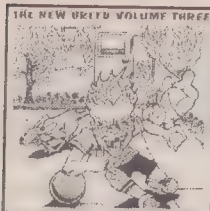
Way straight edge and heavier than a ton of bricks. Rockin and not stopping here. Angry lyrics generated by angry music. Could be something to listen to on a daily basis if you like that in your face. The songs are a little long feeling, but that's o.k. Pro-Pain has the typical east coast hardcore sound, check it out.

-Psst Chris

GAUNT BRICKS AND BLACKOUTS WARNER BROS

Hmmm. What is with the flurry of major label releases we're suddenly stuck with reviewing here? Well, I guess they all started out somewhere, just like the majority of local band now, its just that so many of the signed major label bands fit some sort of formula. Or maybe its just that the bands are just who they are, and the advance publicity is an attempt at trying to sell those bands without understanding who they really are. Anyway, Gaunt maybe one of those bands. For that reason, I was pissed that I missed them at a recent Club Mesa gig, because on Bricks and Blackouts I hear some good things. Gaunt has plenty of good hooks, melodic backing vocals and hints of good some good sonic experimentation. The opening track Anxiety has that radio-interesting guitar riff which leads to more even more hooks, of which this band has plenty. Most songs have good catchy songwriting, which catches my ear but leaves me not really caring. Ditto for most of the other tracks, which due to decent percussion give these some life (97th Tear, Pop Song, Far Away). The energy picks up with Duh where the pace approaches punk, but overall the edgy touches are muted, and Bricks and Blackouts end up being a well-crafted pop album. YOU COULD DO A LOT WORSE.

-MEL TORMENT



**V/A
THE NEW BREED VOLUME THREE
G.I. PRODUCTION**

The new breed Vol. 3 for the most part is pop punk or at least bands doing pop songs. It isn't all that bad with bands like Das Klown, Rhythm Collision, Active Ingredients, and the Fixtures. This CD stacks up to a modern day pop master piece. So you don't like pop, fuck off and sample this anyway.

-Psst Chris



**THE VANDALIAS
"BUZZBOMB!"
BIG DEAL RECORDS**

Brady Bunch kids look out, here comes The Vandalias! This band is certainly one of a kind. They sound like they are still trapped in the 70's with they're newest release, "Buzzbomb". The album is kind of a children's story book, with each song being a new page in the book. Some of standout tunes include, "buzzbomb" (the song) and "No One Told Him". All I can say about the Vandalias is: weird, weird, weird!

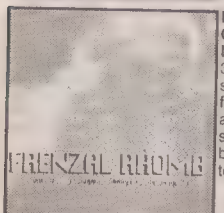
-Joe Licavoli



**COLA
WHATNOT
INTERSCOPE RECORDS**

If you need something to put yourself to sleep, try some COLA. This band has nothing distinct from any other awful alternative band in the corporate record industry. The songs are boring lacking any kind of hooks that in some way could save this album from going into the used section of your favorite local records store. Well, if it ends up in the used section then it may have a chance of being sold.

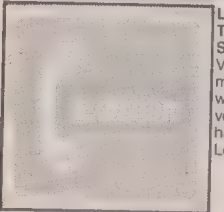
-Joe Licavoli



**FRENZAL RHOMB
ONCE A JOLLY SWAGMAN, ALWAYS A JOLLY SWAGMAN
LIBERATION RECORDS**

3 years if F.R. and this is what we get? A poppy charmer with 24 songs and a free picture of some naked chick tossing her cookies, fuck yah! Music is too poppy for me, but if you like NOFX, Blink 182, and shit like that, you might dig this one because it fits into that style somewhere. The songs have a long feel, and excuse the touch of boredom that I get every now and then. Fuck off and buy this masterpiece. 59 minutes of Frenzal Rhomb, you need it.

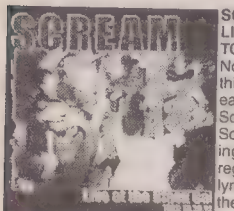
-Psst Chris



**LOTION
THE TELEPHONE ALBUM
SPIN ART**

Very alternative, very cliched, very played out. I can't for the life of me remember exactly which bands Lotion sounds like. But the whole college rock sound is very evident with angst-sounding vocals. But since the band failed to include a lyric sheet, I don't have a very good idea what they are saying. Oh, I remember - the Lemonheads. Bad, very bad.

-Frank Cardozo



**SCREAM
LIVE AT THE BLACK CAT 12/28/96 CD
TORQUE RECORDS**

Normally when most bands do the reunion thing, it's for the money, this was an exception. Scream are one of the most underrated of the early DC hard-core acts of the 80's. (I still listen to their classic "Still Screaming" l.p.). While MINOR THREAT got all the worship, Scream held their own and were a versatile band capable of blasting out the hardcore one moment, and then some soulful reggae/dub or melodic groove the next. All the while keeping the lyrics socially relevant. And while all the "new school" are lapping up the fecal matter that passes for hardcore from bands like IGNITE, these old boys blast harder in their old age than any new recruit

band. The crisp recording of this live reunion set captures all the energy and vibe that makes for a good live record. And great selection of the bands material was chosen, mostly from the bands hardcore tunes which sound just as vibrant today. Also a surprise is the inclusion of all original members of the band. (presently two Scream alumni are now Foo Fighters). Good to see them paying homage to their roots.

-Maynard Krebs

**MUCKAFURGASON
S/T
DEEP ELM RECORDS**

I don't even know where to begin to describe this band..... They are different, that's for sure! Kind of folk, with cheesy guitar, sappy, sad horns (not ska), and lyrics about being a rock n roll teen, losing love, eating lunch, and playing guitar. This is definitely unique, but in a bad way. I don't recommend this at all, unless you want a good laugh!

- Jamie Wry

**V/A
THE SLOW SOUNDTRACK FROM TAYLOR STEELES MOVIE
THE DOGIN RECORDS**

These are all the bands, you decide for yourself whether or not it is good: Rancid, War Called Peace, Descendents, Pennywise, Good Riddance, Cheater, Lagwagon, A.F.I., NOFX, 98 Mute, Strung Out, All, Pivot, No Fun At All, Blink 182, Homemade, H2O, No Use For A Name, Dance Hall Crashers, Sack Lunch Down By Law, Unwritten Law, and Fluf. There they are, so you decide. Besides, there are so many fucken bands you have got to like some of them! When's this movie coming out and what's the fucken name?

-Psst Chris

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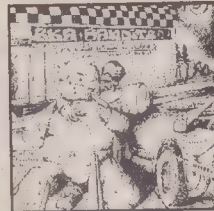
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V/A SKA BANDITS: A COMPILATION PHALANX RECORDS

Yeah! Yet another ska compilation. This CD features Cawdaddy, Filibuster, Ska Bandits, Planet Smashers, Snail Ramp, Square Roots, Kalles Kaviar, Les Congelateurs, The Brownies, What A Waste, and What To Do. The best bands on here are Filibuster (who I totally dig) Planet Smashers, and Snail Ramp. This CD has over 70 minutes of non-stop skankin music. If you like ska, I recommend this compilation, in a heartbeat!

- Jamie Wry



GODHEAD SILO SHARE THE FANTASY SUB POP

This drum-n-bass duo started off with some crappy metal song, complete with the slow, scary middle part. I had always wanted to hear this band, and I was severely disappointed. Save for a couple of bright spots - "Relationship" and "Time to Feed the Pythons" - this album is nothing more than metal minus guitar. Hey, Mike and Don, get a fuckin' guitar player and stop ruining songs like "In the Air Tonight".

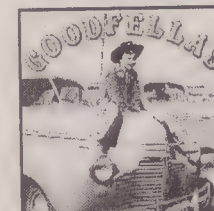
-Frank Cardoza



LOOSE CHANGE D IS FOR DELINQUENT NOISE PATCH

Coming from Redwood City, CA, Loose change is a melodic punk band in the same vein as Doc Hopper and Sinkhole, with some great songs like "17", "New Religion" and "Freak". Judging by the pictures on the CD case, the band's youth has it in its favor. More time to come up with more great albums. Maybe this will change punk - melodic punk with intelligent lyrics and great rhythms. I'm not sure if Loose Change has other releases, but I know they've done a 7" with Buford, so go get it. If you don't have a record player, please do us a favor and shoot your pathetic ass. Thank you.

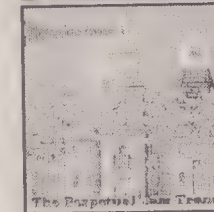
-Frank Cardoza



GOODFELLAS S/T FILTER RECORDS

Warning! This is a fast paced punk band, which includes repetitive guitar riffs and drum beats, but isn't that what punk is all about? My favorite songs on here are "T.V. Song", "Door Knob Girl", "Puli King", and "Vendetta (with a pocket protector)". I like all the songs on here, and I really dig the singer's voice! This band seems to be a best kept secret, so if you can find this CD, I recommend it!

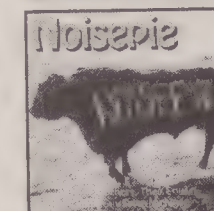
- Jamie Wry



THE PERPETUAL JAM TRANCE SUBCONSCIOUS AROMA SOVEREIGN RECORDS

Are you tired of punk? Tired of ska? Tired of hardcore? Try this on for size. Yep, it's good ole 70's style Doorsy rock n roll. If you like Jim Morrison, you'll like Theo Christianson's vocals. If you like porn back-ground music, you'll like The Perpetual Jam Trance. If you like experimental drugs, you'll get into the Trance. Not my cup of tea, but could be yours. Injections mandatory.

-Tomas Espri



NOISEPIE THREE BROTHERS, THEIR COUSIN, AND A GUY FROM MICHIGAN SOUNDCAKE RECORDS

This CD starts off good for about the first 35 seconds, then it goes down hill! This band is a mix of rockabilly, funk, blues and swing. But, like I said it's only good for about 35 seconds out of 46 minutes! I don't obviously recommend this. It's cheesy, and lame!

- Jamie Wry

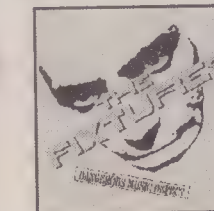


AMERICAN STEEL S/T NEW DISORDER RECORDS

Are you sad because there aren't any bands who deliver the raw punk creativity of Crimpshrine (who are coincidentally going to release their stuff on CD)? Well, it's time to turn that frown upside down, cause American Steel is here to cure you of all that ails you. From the blessed East Bay comes a band that recalls a time when punk rock wasn't about being signed to Epitaph, but was more concerned with making music with a message. American Steel's version of punk rock may be too abrasive for the pop-punk crowd, sorry these guys aren't Pennywise. The vocals by Ruari and Ryan are raspy and distinctive between the two, which only adds to American

Steel's creativity. American Steel is what I was once hoping for from Jon Cougar Concentration Camp, but I was disappointed (if you get off American Steel's raw gutter punk, be sure to check out Ugima from Tustin). Overall, this is an awesome album that says screams punk rock, without having to.

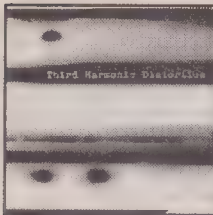
-Jason Chittenden



THE FIXTURES PANGEROUS MUSIC KNOW RECORDS

This CD is a collection of the Fixtures First two albums rereleased for your own enjoyment by Know Records. This CD is a bit lengthy (about 65min. long) but has some exceptional songs. I don't care for all of them but I enjoyed the CD.

-Dimm 1



THIRD HARMONIC DISTORTION

S/T

MORPHIUS RECORDS

Post-hardcore from Baltimore, along the lines of Fugazi, Jawbox and a few other D.C. bands. I would love to review this record, but first a public address – hidden tracks 0-“Afterthought”, 9-“Psycho Killer”, 8+- untitled song. OK, enough of that nonsense. This band has its moments on a few of its 11-song disc (oops, I mean 8). And throughout the bio are raves about how great this band is, all the air-play their music is getting and how no hype is necessary. Yeah, OK. Hey, let's start with a 20-minute song called “Pieces”, that plays out like a Rollins band jam, then nine or ten minutes of noise (fuzz TV), then more second rate Rollins. But not to worry – the cover of the

Talking Heads’ “Psycho Killer” is nice. To the point – if you like Fugazi, Jawbox, Quicksand and Superchunk, this disc probably wouldn’t ruffle your post hardcore collection. Good, decent. Enough.

-Frank Cardoza



THE SABOTEURS ESPIONAGE GARAGE AMERICAN POP PROJECT

Upon hearing the deep voice introduce this surf instrumental, I am reminded of any number of ‘60s surf movies. Boy meets girl, boy loses girl, boy fights bikers, boy regains girl. Meanwhile, over a hundred bikinis and some fresh surf lingo spice the soundtrack. Oh, wait, this is a record. This is strictly a style record. If you are a fan of bands like the Ventures and, of course, Dick Dale, this would be an excellent record to possess. Surf’s up, dude.

-Frank Cardoza



BONGZILLA METHODS FOR ATTAINING EXTREME ALTITUDES CD EP RELAPSE REC

A sticky bowlful of Sabbath induced hallucinatory groove-core. The 3 songs here crunch in at 24 minutes which will last longer than a crack high and be cheaper in the long run. These stoners love their weed but don’t let that deter you if your a sober team player cause it’s still got more punk attitude in it than a Casualties record. Light up and burn baby burn. This is the chronic.

-Maynard Krebs



VARIOUS ARTISTS OUT OF THE DARKNESS – INTO THE LIGHT DOLOMITE RECORDS

This album grooves into the ‘70s so much, I had to rub my pet rock while my lava lamp glowed. Eighteen tracks from bands such as Weapon of Choice, the Untouchables, Soul Machine, Afrodisiac, Vitamin L, Pocket Lent and Kottonmouth Kings display so much Funk, with mixes of hip-hop, acid jazz, straight jazz, whiteboy rap and funk, funk and more funk. Highlights are World Tribes’ “Criminal Mind”, the Rifleman “Get Yo Boogie On”, Afrodisiac’s “Cryptonite”, the Untouchables’ “Tropical Bird” and Chris Gentry’s “Just Another Day at Work”. Now, this album is not for everyone. But if you like finger lickin’ down and dirty street funk that grooves the body into an

electric breakdown machine, secure this album in your party mix and always remember that blue is calm, black is anger. Sniff, sniff, peace.

-Frank Cardoza



TRAINING FOR UTOPIA PLASTIC SOUL IMPLEMENT TOOTH & NAIL RECORDS

What the hell is this? First song – the sound of a factory in the background and whispering lyrics that I assume try to be haunting. The rest can be described as chaos. Maybe I am mistaken, but didn’t grindcore go out with bands like Carcass, Sadus and, of course, Napalm Death? As far as the vocals go – way to get a message across – scream your voice into an unintelligible mess. If you like the whole Tooth-n-Nail grind, then you will most likely love this. But one question to the band – whose kids are you expecting to scare?

-Frank Cardoza



KING DIAMOND VOODOO METAL BLADE

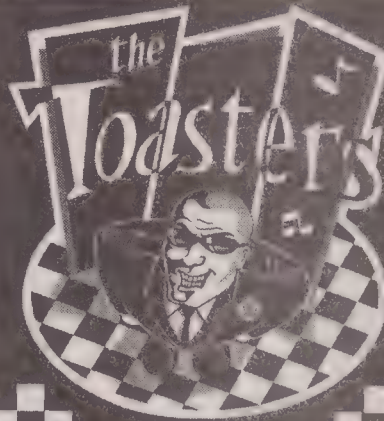
Sometimes the greatness of this profession forces me to encounter pure crap such as this release from Metal Blade. And just in case you metalhead punkers want a review – second rate Judas Priest. Whiny vocals. Scary lyrics. Haunting music, none of which succeeds in scaring, impressing or anything else. Just annoying. These guys won’t go away. Hey, Ozzy’s still around, and the rest of you horrorcore metal men just need to stop (except you, Mr. Cooper – you are O.G.). Thank you for the waste, Metal Blade.

-Frank Cardoza

NOOTHGRUSH/CORRUPTED SPLIT CD RESERVOIR REC

A perfect record to kill yourself to while listening. Sure it has only 5 songs but it clocks in at a lengthy 47 min., that leaves plenty of time for the blood to properly drain from your body. The reason I even suggest this is that both of these bands will have you convinced that we live in such a shitty world, we might as well just leave. Noothgrush turn in two of their best (and one cover) of their trademark “self-hate core”. Painfully numbing and agonizing heaviness that the Melvins would admire. Japans Corrupted on the other hand, bring sludge rock to a new level. Tuned down so low you would swear that the strings were barley on the guitars and that Satan himself was the lead vocalist. Heavy chords drone, and drums plod through your cranium, all the while leaving you to contemplate your demise. Go for it.

-Maynard Krebs



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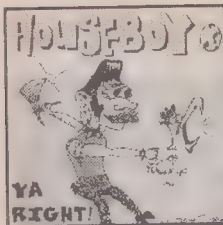
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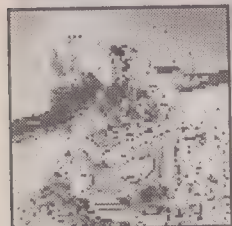
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**HOUSE BOY
YA RIGHT!
STIFF POLE RECORDS**

House Boy musically sounds like a band that you might expect to hear on Fat Wreck Cords, but with the exception of their Melodic vocalist and backing vocals makes their style of tight 90's Punk stand out. This CD was recorded in Chicago, IL, and their label is in St. Petersburg, FL, and the address to write them is in Atwater, CA. So I'm assuming that they are from Atwater, CA. I could be wrong. These guys re a good band that I would highly recommend to listen to.

-Dimm 1



**SISTER 7
THIS THE TRIP
ARISTA RECORDS**

This is definite alternative bore, it reminds me of that tripping daisy's song from a few years back. From first listen of, "this the trip", (the song), it was obvious that this band is just uninteresting and repetitive. I almost fell asleep in the middle of listening to this cd, that is a very bad sign. The vocals are tedious, the guitar lines are irksome and the drumbeats are laggard. The overall cd is uninteresting and tiresome; it's good music for insomniacs, it put me right to sleep.

-Joe Licavoli

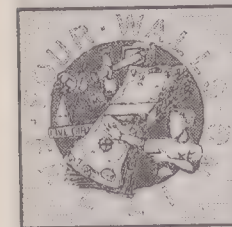


**SUNCHILD
BAREFOOT & LIVE
SURFDOG RECORDS**

Roots-toned, slightly folk, indie rock, with lovely, liquid guitar lines. I'd love to see these guys live. I'm surprised I haven't heard "Stuck in Here" on the radio, though it's at least hopefully getting air time on its hometown station, 91X. Vocals are warm and rich, with super harmonies. The closest comparison I can make is with the Allman Brothers' mellower moments, especially in the earlier-mentioned guitar work. Appropriately, the band turns in a lovely version of the Brothers' "Melissa", as well as a beautiful cover of Van Morrison's "Into the Mystic" -- I didn't even miss the horns that are so terrific in the original. Recommended for those who can appreciate classic

rock. It also would make a wonderful present for mom or dad.

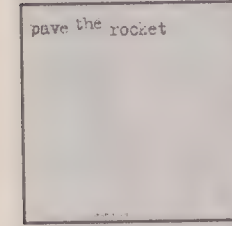
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**FOUR WALLS
FALLING
LOST AND FOUND**

Political, angry hardcore from Maryland, reimported by Germany's Lost and Found Records. Angry, dense, fast songs on this brief four song ep. Hardcore fans listen here. Falling starts of with the lengthy Greed and churns into Strength and the sing alongs on The Price of Silence. LET'S WAIT FOR THE FULL LENGTH

-MEL TORMENT



**PAVE THE ROCKET
TAKEN IN
DEEP ELM RECORDS**

I don't like this trend in music. Musicians dicking around on their instruments in a desultory, moody way for at least a whole minute before anyone begins singing. I guess I'd call this college radio-oriented, depressing alternative. Not a whole lot of fun. Your call.

-empty



**IN FLAMES
WHORACLE
NUCLEAR BLAST**

Great cover art. Great inside art. Pretty lyrics written inside the cover. Oh wait; this is a music review. Pure, unadulterated crap, coming six or seven years past the day when this style was cool. Vocally unintelligible. Imagine Fates Warning and Napalm Death having a kid - however, hopefully you cannot remember those bands. I know they say metal is due for a comeback, but for my ears' sake, not this pretentious crap. Go away metal men. No one is afraid anymore.

-Frank Cardoza

**HOLLY MCNARLAND
STUFF
UNIVERSAL RECORDS**

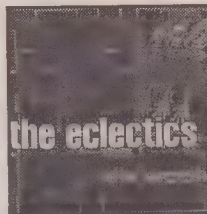
Singer/songwriter Holly McNarland has a nice voice along the lines of Jewel. Her lyrics are introspective, almost exclusively about feelings, which I found a little tiresome after awhile. McNarlands lyrics are opaque to the point of making me wonder what the hell she's singing about. No new musical ground is explored here - it sounded very familiar in a melancholy alt/rock way. Recommended if you can't get enough of the suffering singer/songwriter thing.

-empty

**ABREAST
ISOLATION
LOST AND FOUND RECORDS**

Fast and faster hard core punk from Abreast. This seems like just another hard core band to me, but the drum beats are very impressive, as well as the speedy guitar lines and the hard edge vocals. The entire album seems to be predominately fast hard songs, but when Abreast does slow down a bit their vocals sound much better, as in "Open your eyes". It seems that they would be a great band to see live, but not that great of a band to listen to on a cd. Well if you dig bands like Straight Faced and Ignite, you will probably want to give this a listen.

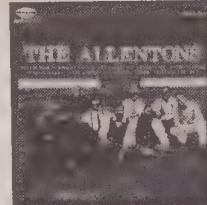
-Joe Licavoli



**THE ECLECTICS
IDLE WORSHIP
JUMP UP! RECORDS**

Chicago bands usually impress me with a unique sound, striving for something fresher than a clean diaper on a baby's ass. In fact, it's usually Chicago bands who have a different twist on the So. Cal sound. That's what I wished The eclectics would have done. Being that the damn disc is produced by Steve Albini (Nirvana, P.J. Harvey, Page & Plant, etc), their branded punk-ska should have brewed up a whole new flavor. Nope, it's just the same ole cup of joe. If you want commercially acceptable bouncy punk-ska, The eclectics are for you. Recommended touring mates: Suicide Machines and Reel Big Fish. Give me something new!

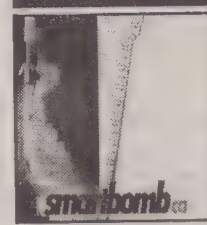
-Tomas Espri



**THE ALLENTONS
BOULEVARD
STEADY BEAT RECORDS**

A nine-piece traditional ska band-eh? Yep, and their good too. Smooth horns and sophisticated songwriting are a few of the elements that sets them above par. Standout tracks on this 33 minute disc are "Fallen" and "Molly." Steady beat did good and soon Moon Ska will be over this band like flies on shit- if they're smart.

-Jen Asvate



**SMARTBOMB CA
SELF-TITLED
CREATIVE MAN**

Smartbomb ca (past members of Brown Lobster Tank and Welt) are like a poppier version of the Foo Fighters pushing the power-pop angle and they do it well. If you like hand clapping, toe tappin, simplistic pop- this is your stop. Jump on in and go for a ride for twelve songs that seem to blend into about two. Listen with your eyes closed and you may think it's just one long song. I'll stick to my 22 Jacks for this sorta thing.

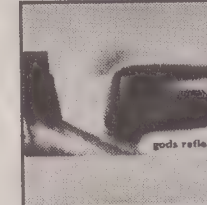
-Tomas Espri



**SKA AMERICAN STYLE
VIA
JUMP UP! RECORDS**

With nineteen tracks and ten bands on this current sampler, you can't go wrong. Jump Up! doesn't fuck around here opening with Telegraph's, "American Way" and Parka Kings, "Whiskey Wine & Roserys." Other bands worthy of a big fat thumbs up are The Eclectics, Hot Stove Jimmy, and (the female fronted) Suspect Bill. Some punk ska here, some swing-ska there and life is great in the world of Jump up! Simply Wonderful!

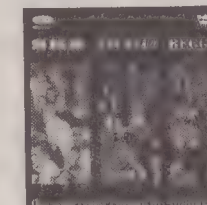
-Scott Present



**GODS REFLEX
A BRIEF LESSON IN AFFECTION
JOHANN'S FACE RECORDS**

Well-crafted emo-core from Kentucky? Nope- Rockford, Illinois. The musically dynamic four-piece pour out so much passion on A brief lesson in affection that vocalist Zach cracks his voice (if tangled up by his heartfelt lyrics) a few times randomly on this 13 song disc. I could listen to my personal fave, "The Summer in Between" all day long and bob my head to a half dozen selections and sit content as a child with candy. God's Reflex have everything going for them. Exception: after about seven tracks monotony sets in and I wince. The first six tracks would make a seriously remarkable album.

-Tom Espri



**SKA, ROCK STEADY, REGGAE (THE WEST COAST CHRONICLES VOLUME 1)
VIA
STEADY BEAT RECORDINGS**

This 17 song compilation includes The Isrealites, The Allentons, The Showens, The Debonaires, The Upstarts, The Bluebeat Stompers, The Titans, Francesca, Steady Ups, Checkmate, and more. Is it pre-requisite for bands of this nature to not sing in a song over the length of 4 minutes? Oh well. There are some tracks like Francesca's, "Why o Why" and The Titans, "Lies" that actually have vocals- what a concept! You'll find many goodies on this album. I know I did.

-Jen Asvate

**LODESTONE
RAINY DAY REVELATION
SURFDOG RECORDS**

Mellow, well-executed rock with southern boogie and funk overtones. It took me back to the '70s, when this kind of music practically ruled the radio. "Something Good" is a great example of this kind of polished, rootsy song. Like its labelmate, Sunchild, there's a strong Allman Brothers influence here, especially post-Duane. Unfortunately, I didn't receive any thing but the CD, so I don't know the name of the vocalist, but he's got a great voice. Probably not the average Skatch reader's cup of tea, but a good candidate for adult album-oriented radio station play.

-empty

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a) leprechaun- a fairy who can reveal a buried crock of gold.**

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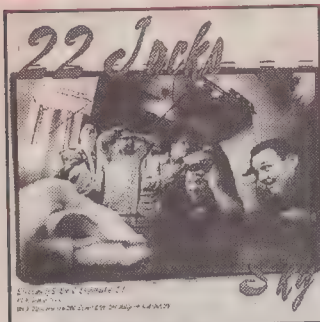
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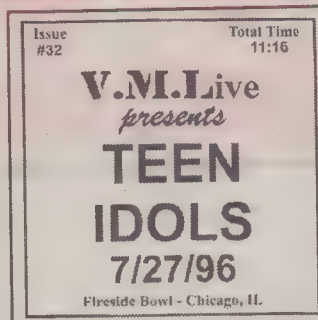
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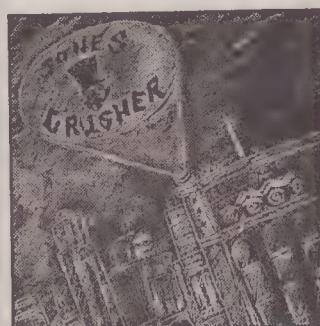
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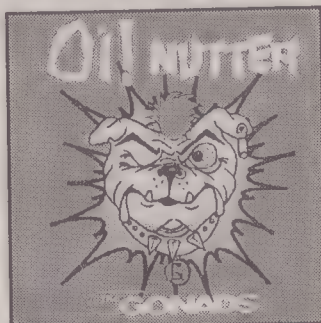
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KODO RECORDS



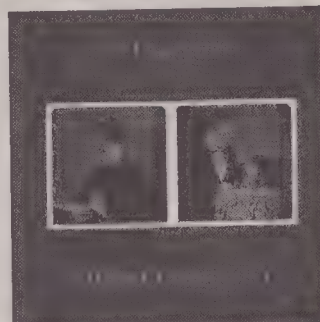
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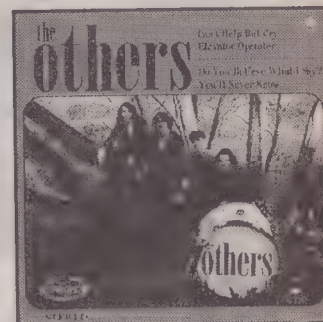
SPAZBOY
ALPHABET RECORDS



THE GONADS
PUB CITY ROYAL



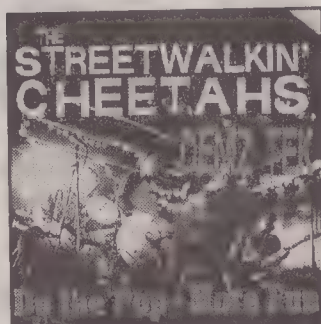
THE MULTIPLE CAT
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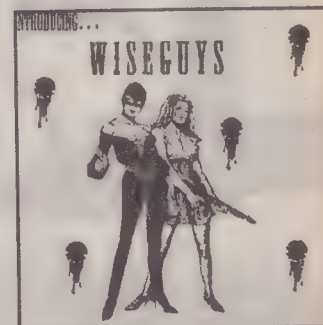
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J.R.'s PUNK ROCK HIT PARADE!

Wow, that new Dropkick Murphys LP is **hot**! I was braced for disappointment, because every time a band unleashes a series of killer singles and then follows with a full-length, it seems like the LP can never meet expectations. Thankfully, nothing of the sort happened with the Dropkick Murphys- "Do Or Die" is a great record, a second or third generation Angelic Upstarts or Cock Sparrer melodic street punk feast with a heavy duty traditional Irish pub punk influence and of course the classic '77 Brit punk stylings honoring the likes of Mr. Burns and Mr. Strummer. This band is very popular right now, but in this case, the popularity is deserved. They pull off the Irish pub songs with incredible conviction. Wow, hearing that makes me want to get in touch with **my** cultural heritage (which would probably involve me eating Fish'n'Chips, watching "The Young Ones", and listening to "Never Mind The Bollocks" while looking at my bad teeth in the mirror). And damn, Lars F. is becoming the Phil Spector of punk rock (or is he the Puff Daddy of punk rock?) - he produces all the good stuff- the last Business LP, the Swingin' Utters, that amazing FORGOTTEN 7" on TKO.... So stop complaining about Hellcat Records being in your local mall and go support your small punk stores by buying U.S. Bombs and Dropkick Murphys records there. Good

music is good music, regardless of what label puts it out. Anyway, this column is going to be all about **PELADO**

RECORDS. Pelado is one of the 2 or 3 greatest DIY punk labels going now. Patrick has divine taste- he puts out great old school stuff, but it's good, catchy, quality stuff. The Prostitutes LP on Pelado will certainly go down in history as one of the great punk records of the 90's, and the Bladder Bladder Bladder / Dimestore Haloes split 7" was probably the best punk record of 1996 (If any of you lucky fuckers get the chance to see Bladder Bladder Bladder, DO SO! I'm stuck here on the east coast, so the least you can do is go see the Bladder boys and then write me a letter rubbing it in about how great they are- and you'll be correct!). Now, Pat has a new batch of three certified SMASH HITS, so check this out:

LOS PINKOS 7" - WOW, this Detroit band sounds like The Lurkers and The Saints, transported to America as teens, bored out of their minds and bent on changing the situation with rocknroll power! They blast through 4 songs in 5 minutes with a raw, loud up-tempo guitar sound and a bit of a groovy backbeat to get your toes tappin', kids! Their tunes are fast and rough in a pure '77 manner, but there is a fun, innocent rocknroll attitude to their sound that peculiarizes the band. The catchy bass lines and sing-alongs on "I Wanna Be A Mod" are deliciously succulent. "Bomb The Malls" is pure rocking misanthropic glory, but with a sense of humor and melody that sets it apart from your typical punk band. These guys are all about going out and creating action in a boring world. Punk rock at its best should inspire you, and Los Pinkos will do that for you- they are not about to sit around and waste time- they want action. And they give what they take, too, because this record is full of action!

CORRODED- "Virtual Reality" 7" - Corroded plays an appealing blend of punk rock that features hard, driving guitars with an early 80's UK feel and a lot of solid melodies, fronted by rich, haunting vocals (the one singer actually reminds me of the dude from The Cult!) that are kind of low in the mix. The Corroded sound is powerful- the guitars are thick, robust, and driving, the drums pound, and it's all very much in the UK Subs vein of ferocious melodic punk rock. A couple of the songs seem to be about relationships, but fear not: this isn't wimpy pop (By the way, I love wimpy pop when it's done right!) - it's powerhouse punk rock that delivers loud guitars and a formidable rhythm section. The vocals are interesting, creating a contrast between the potent music and the somber voices that works for me. "Paradise" (No, NOT a Buzzcocks cover!) is a cool song- the lyrics seem so "nice", yet the sound of the vocals and the music convinces me that all is not as giddy as it seems on the surface! Yes, there is still good UK punk rock!

NO ONE'S VICTIM- "The Chase" 7" - Damn, you've got all the killer street punk bands on the WEST coast, don't you? The Randumbs, One Man Army, The Forgotten, Workin' Stiffs.. And now No One's Victim. I love it when street punk bands take their influences back into the 70's and play some of that classic catchy punk rock- that's my bag of chips. I've got nothing against thrash or hardcore, but I like bands who recognize Sham 69, Menace, Cock Sparrer, etc. No One's Victim is very much in the same mold as The Forgotten (who are great!) - their sound is powerful and snotty, but chock full of sing-alongs and melody as well. Remember the first Rancid LP? I know a lot of you hate them, but that first record was a classic catchy street sound, and bands like No One's Victim are playing that same style 5 years later with total sincerity and power. "What Happened To You" is so incredibly catchy. It makes me want to hoist my beer in the air and sing along! The sound is raw and strong, but it's clean at the same time, with lots of stellar lead guitar work sandwiched by powerhouse riffs and monster drumming. You have to love those sing-alongs! "Gunshots And Cries" slows it down and proves that there are still street punk bands out there with the range to break away from formula Oi! and do something that shows musical variety. All three of these smash hit singles are available from PELADO RECORDS, 521 W. Wilson # B202, Costa Mesa, CA 92627- they are \$ 3.50 each, and damn well worth it!

Finally, I just received the latest **DAMNATION** 7", "Getting Evil", and color me impressed- it rocks pretty damn hard! We need more good horror punk these days, especially horror punk with musical chops. Too many of these bands are cheesy and put all their energy into looking as satanic as possible and very little energy into making good music. But the Damnation record rocks pretty hard in an 80's punk vein- straight-ahead fast punk rock with insane drumming, a rocknroll beat, and an "Elvis goes to Hell" singer with style and energy. The lead track "Stranger Calls" is killer! The band's CD on Black Jack Rec. doesn't quite have the raw energy of this record. This record sounds like it could have been made 16 years ago. They even have a song about a repo man! Very cool, I like to hear bands playing good 80's style- Now, are there any Circle Jerks or DK type bands out there? If you're out there, let me know! What can I say? I'm a closed-minded retro punk rock fanatic, so feel free to hook me up with your new '77 style, punk rocknroll, skinny tie power pop, classic street punk, etc. releases. Happy March, my friends!

JOSH RUTLEDGE, 4027 Old Orchard Rd., York, PA 17402



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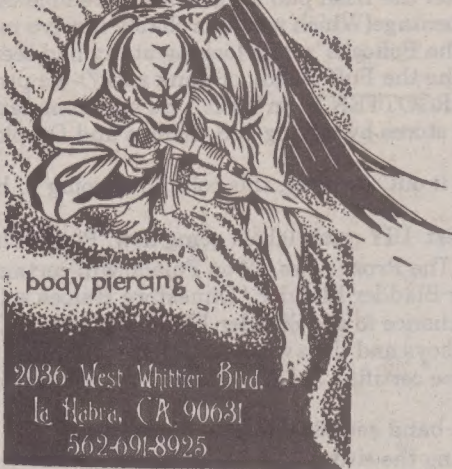


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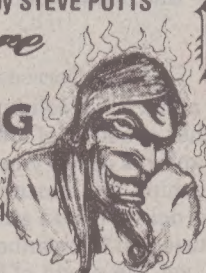
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